

cinema canada

#8

95¢



Bob Bagley says -

"During the filming of 'On Any Sunday' with Bruce Brown, I used our Photo-Sonics 1PD camera in temperatures ranging from below zero to over 100°. From 24 to 400 fps, the camera functioned perfectly day after day in sun, rain, snow and dust. This camera is as

dependable as it is versatile!"

Bob Bagley uses the unique and highly versatile 1PD sports and documentation camera to shoot one of the many difficult and exciting scenes in "On Any Sunday," one of the five Feature Documentary Academy Awards Nominations, Bruce Brown Films.



This new camera, Model 1PD, designed to meet the more sophisticated requirements of documentation and sports, is a direct by-product of Photo-Sonics' 36-year record of meeting and exceeding the most rigid specifications for cine and high-speed motion picture photography.

Outstanding features include . . .

- Rugged construction
- Movement: 2 pulldown, 2 register pins.
- Speeds, 16 to 200 fps, to 500 fps optional.
- Continuous reflex viewing; image always correct. 360° rotation perpendicular to film plane, 360° rotation around viewer centerline.
- Interchangeable ground glasses.
- Clear gate; no spring loading of pressure plate against film.
- 200', 400' and 1200' daylight load magazines

change in five seconds.

- Designed for use with Arri bayonet mount zoom lens.

Optional features:

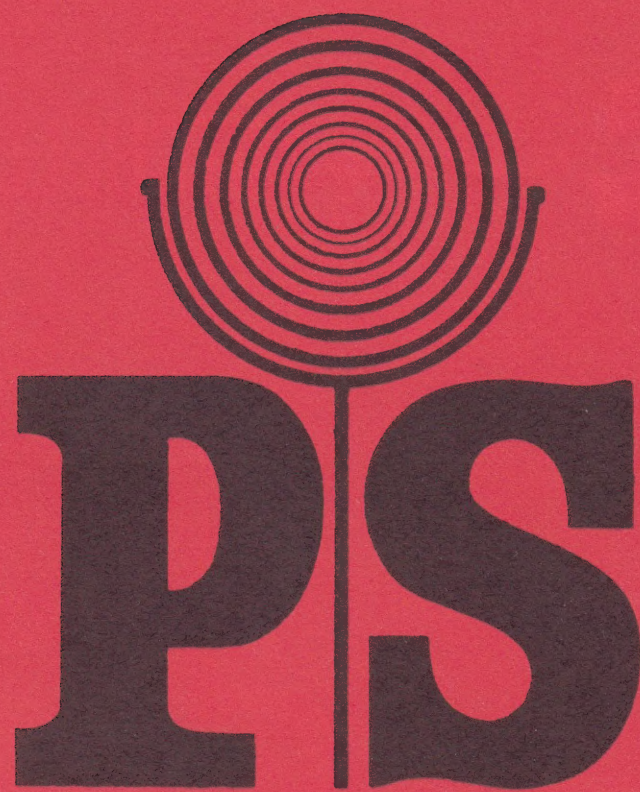
- Speeds to 500 fps.
- Pistol grip/shoulder pad.
- Electrical switching between any 2 preset speeds.
- Time lapse.
- "Add-on" automatic exposure control.
- Variable shutter, 7½° to 160°.

*Write, wire or phone
for complete details.*



INSTRUMENTATION MARKETING CORPORATION

820 South Mariposa Street, Dept. A / Burbank, California 91506 / (213) 849-6251



Lights
Camera
Grip
Sound

Rent Everything from

P.S. PRODUCTION SERVICES

690 Coxwell Ave., Toronto.

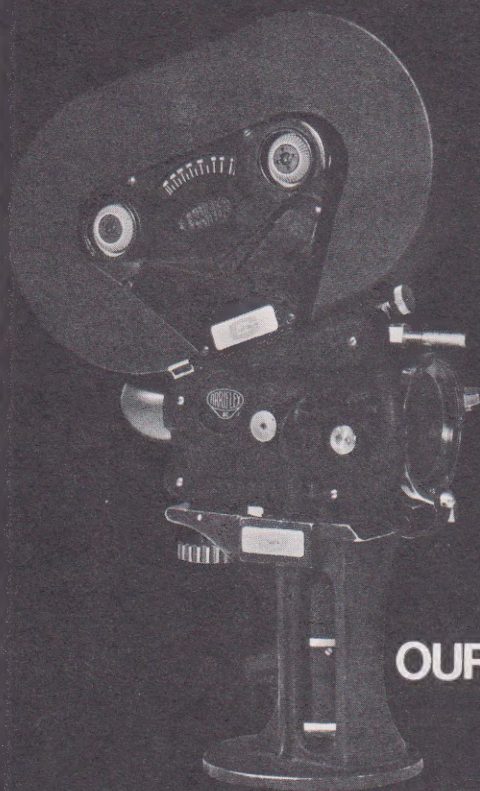
461-7007 If busy call 461-3581

FROM



THE NEW MITCHELL VISTA 205

LIGHTWEIGHT 93 POUNDS
MIRROR SHUTTER 205°
SPHERICAL, ANAMORPHIC
& THE NEW CANNON T 1.4
ASPHERICAL LENSES



OUR "HARD FRONT" MAKES IT EASY . . .

for the Arri 35 to accept
reflexed BNC-mount lenses.

RENT FROM THE COMPLETE RENTAL HOUSE

DISTRIBUTOR FOR

TYLER CAMERA MOUNTS - Vibrationless Mini-mount and Middle-mount -
O'CONNOR FLUID HEADS - **TIFFEN FILTERS** -

TODD - AO 35 Anamorphic lenses

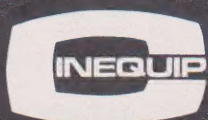
Mitchell SPR & Mirror Reflex - Arriflex - 16 mm & 35 mm Blimps & Zooms -

Worrall - O'Connor - Dynalens - **TODD - AO 35** - Another New Item -

Cannon - T. 1.4 lenses.

Studios - Dollies - Lighting & Grip Equipment Generators - Nagra - Cranes -
Camera Maintenance & Machine Shop

For a production company using both BNC & Arri 35 cameras, this eliminates the costly duplication of lenses, and assures that all scenes will intercut consistently since they would all be shot with the same set of lenses. The Hard Front also makes it possible for the 35 Arri to accept the new faster lenses which require a larger diameter mount.



Motion Picture Studio, Camera and Equipment Rentals

41 Scollard Street, Toronto, Ontario, Canada. Tel. (416) 920-5424

2280 Folkstone Way, W. Vancouver, B.C. Tel. (604) 926-6710

editorial:

Photo: Don Owen



The most exciting development in the recent history of our film community, is the formation of the Council of Canadian Filmmakers. Only as a unified force can we expect to surmount the major obstacles on our way to increased production and the establishment of a firm, feature-making alliance. Be they our law-makers, foreign-controlled unions, or the lack of investment capital, the CCFM is working on the problems, and has already proposed some immediate solutions.

We endorse the Council's quick-remedy proposal submitted to the Secretary of State's Advisory Committee, which calls for an emergency fund for the production of ten major Canadian features later this year. We find it odd that Ottawa hasn't yet responded to this worthwhile plan, and urge the government to stop procrastinating.

That Advisory Committee seems to be coming out in favor of a voluntary quota system on the exhibition end. Famous Players and Odeon, the foreign-controlled corporations in charge of our major theatre-chains, have alternately endorsed, then denied acceptance of this plan. Negotiations are still going on.

We think it foolish to expect an effective self-policing policy. We've had a "voluntary quota" for the past few decades, and it just doesn't work. Legislation is necessary, and our lawmakers should not shirk their responsibilities. In Ontario, the Bassett report's recommendations are a good, short-term solution. Queen's Park is in the process of actively evaluating this report. We'd like to see less verbiage and more action.

Runaway production used to be an exclusive Hollywood problem. They have succeeded in keeping their major features at home, whereas Canada is now seeing many of its films shot abroad. The lack of a clearly defined tax leverage is causing our producers to seek investment advantages elsewhere, notably under Britain's Eady plan. Ottawa should learn from Eady, and help keep Canadian motion picture production here, where it belongs.

Drawing of Don Owen by Michael Clancy

cinema canada

contents

Editorial/Contents	5
Canadian Film News/Koller/Dawson/Gregory/Kiss	6
Council of Canadian Filmmakers/Koller	11
Notes from Cannes 73/ Cox	15
Technical News/Manter	19
Classified	20
Le Cinéma Québécois/Tadros	22
Prince Edward Island/Lapp	24
Vancouver/Bryant	26
Saskatchewan/Marner	28
Who's Don Owen?/Edwards	30
Directors Guild of Canada/McCartney	49
Canadian Society of Cinematographers/Nassau	50
Canadian Film Editors Guild/Auguste/Adolphus	52
Bonjour, Mr. Richard Hellman/Buia	54
The Rainbow Boys/Hartt	
Gerald Potterton	56
Donald Pleasence	58
Pierre David	61
Film Reviews	
Slipstream/Smith	64
Taureau/Edwards	64
A.M.P.P.L.C./Lapp/Roussil	66
Toronto Filmmakers Co-op/Koller	72
Book Reviews/Beard	76
Reverb	78
Notes For My Son/Jungmann	80
Advertisers' Index	81

June/July 1973

Second Edition, Number 8

Managing Editor: A. Ibrányi-Kiss

Editor/Publisher

George Csaba Koller

Cinema Canada, founded by the Canadian Society of Cinematographers, is published bi-monthly, on the 29th day of January, March, May, July, September and November. Copy deadline is the 10th day of the publishing month. Issues effective for the two month period following publishing date.

All articles published with the consent and authorization and represent the views of their authors and not necessarily those of the editors. Any manuscripts received by Cinema Canada are presumed to be for publication, unless otherwise specified. All rights reserved. Permission to reprint must be secured in writing. Copyright © 1973 by the Publisher.

Advertising Manager: Frederik Manter (416) 924-8045

Montreal Correspondent: Connie Tadros

Vancouver Correspondent: Peter Bryant

Art Direction: Richard Eppstadt

Assisted by: Michael Clancy

Typesetting: Heritage Press Co. Ltd., Offset Composing Ltd.

Printing: Heritage Press Co. Ltd.

Special thanks to companies and individuals supplying photos and information.

Mailing Address: 6 Washington Avenue No. 3, Ontario, Canada M5S 1L2

Office Address: 341 Bloor Street West (not for mailing) Room 202

Telephone: (416) 924-5953 and 924-8045

Printed in Canada, Second Class Mail Registration No. 3081, Return Postage Guaranteed.

CANADIAN FILM NEWS

CFDC accepts only one out of thirty-three low budget projects

Following its May 7th meeting, the Canadian Film Development Corporation announced that it had accepted only one feature film project under the Corporation's special investment programme for low-budget feature films. The film is **Wolf Pen Principle**, submitted by Image Flow Centre Ltd. of Vancouver, to be directed by Jack Darcus.

The members of the selection committee gave consideration to four other projects. They felt that with script development, these could be accepted at a future meeting. Thirty-three projects originating from Toronto, Montreal, Vancouver, Winnipeg, Edmonton, Ottawa, and Quebec were studied at the meeting.

"The members were rather disappointed in the scripts presented to them, continues the official CFDC press release. "They hope that in future, directors will work more frequently with professional script writers. Another problem is budgetary limitations, which could result in deplorable weaknesses on the technical level. The Corporation is therefore thinking of revising its eligibility criteria during the next few weeks, with particular emphasis on the production budget."

One of the four projects given "consideration" is Patrick Loubert's **Amusement Season in Red** (formerly *Meet Justice* or *The Adventures of Johnny Canuck*). Loubert received a grant to re-write his script for re-submission. It seems the jury was evenly split as to the merits of this particular proposal, co-authored by Michael Hirsh. Other reports floating into our office cast doubt on the CFDC's allegations that the rest of the projects submitted were all that bad. Some of the readers' comments in the script margins supposedly contradict the official Corporation statement. Besides, how many "professional script writers" are there in Canada? But granting money for script development is certainly an admirable idea.

The Corporation established this annual fund of \$600,000 for the production of low-budget feature films almost a year ago. Since then, nine films have been produced or are under way. Darcus'

project is the tenth in line. (Jack Cunningham's **Peep**, Robbie Malenfant's **Moss Tarts**, and Morley Markson's **Killing Time** are scheduled for imminent production in English Canada. In Quebec, Jean-Pierre Lefebvre, Jean Cosineau, Michel Bouchard, Andre Forcier, and Jean-Guy Noël have received \$60,000 each for the production of their low-budget features. Paul Lynch's **The Hard Part Begins** was recently shot in Paris, Ontario.)

The next deadline for the submission of applications for this programme is *July 15th, 1973*. Forms are available at the Corporation's offices in Montreal (Suite 2220, P.O. Box 71, Tour de la Bourse, Montreal 115 - (514) 283-6363); and in Toronto (Suite 18, Lothian Mews, 96 Bloor Street West, Toronto M5S 1M6 - (416) 966-6436).



Morley Markson

What happened to all those Canadian features? Or I've got them old upside, downside blues . . .

While Ottawa is trying to do its homework on what to do about the Canadian feature film industry, producers are looking elsewhere for the considerable capital needed to make movies. Quebec production houses are looking to France for co-production deals, while their counterparts in English Canada have developed a sudden enthusiasm for Britain's Eady Plan. But

Canadian investors seem to have sewed up their purses, at least until the tax incentive situation (or lack of it) is clarified.

Whether an *upside* incentive (a tax-exempt reward on profits) or a *downside* one (a tax-write-off on losses) is decided upon, something has to be done soon to revitalize our feature film boom. Investors just won't part with their (hard earned?) dollars, unless some sort of a return is guaranteed. The government is afraid that any tax-incentive plan they introduce would be abused just as quickly as the old system. (Those guilty of abusing the 'loopholes' by importing foreign junk for peanuts and writing-off the entire production cost of these old movies have only themselves to blame for the present crisis.)

There is one excellent emergency plan to provide an immediate remedy and get at least ten major features into production this year. Proposed by the Canadian Council of Filmmakers to the Secretary of State's office, the plan calls for the CFDC producing the \$300,000-budget films, incorporating a guaranteed sale to the CBC. At press time, Secretary of State Faulkner has yet to respond to the Council on this very feasible and sound idea. (See major story elsewhere in this issue).

The Canadian Film Development Corporation, in the meantime, had a meeting scheduled for the 11th of June, which could have given the green light to several major productions. George Bloomfield's **Child Under A Leaf** will definitely go before the cameras in Montreal soon, with Dyan Cannon and Daniel Pilon in the starring roles, and Don Wilder CSC as director of photography. Produced by Murray Shostak for Potterton Productions, the film is to be distributed by Mutual Films. **Patman**, to be directed by Peter Carter and produced by Terry Dene, might roll in that city as well, provided private financing materializes. **Christine**, to be produced in Vancouver by Trevor Wallace (*Groundstar Conspiracy*), is another solid possibility. As is Bob Elliot's production of **The In Breaker**, to be shot in British Columbia. Late June in Toronto should see the start of production on director Miland Bessada's \$400,000 screen version of CBC news writer Angus Dalrymple's play, **A Quiet Day in Belfast**.

And Quadrant Films will probably have announced a major Toronto production by the time this magazine hits the stands. This last one might be a *first*, if the producers receive money for it from both the CFDC and Britain's Eady Plan. But all of the above are burdened by an awful lot of question marks.

Quadrant is presently producing two films in England under that plan: *Malachi's Cove*, starring Donald Pleasance is being filmed under director Henry Herbert, from a story by Anthony Trollope, and *Blue Blood* (formerly *The Carry-Cot*) starring Oliver Reed and Anna Gael, directed by Andrew Sinclair, and produced by John Trent, is in the post-production stage. Both films are to be distributed by Ambassador Films in Canada and have a projected Fall release date.

Elkins Productions of Canada Ltd. have also jumped on the Eady bandwagon. *One Hundred Dollar Misunderstanding*, originally touted for Toronto, will now be filmed in a London, England, film studio. A second unit crew is still slated for the exterior-shoot, lasting three weeks in Toronto. Production manager is Douglas Twiddy. Elkins' *A Doll's House*, running simultaneously on the London stage and screen (both versions starring his wife, Claire Bloom), premiered in Toronto (screen version) on May 31st, as a gala benefit for the Canadian Cerebral Palsy Association.

Under the Eady Plan, citizens of the British Commonwealth are eligible to share in the rewards of a direct-tax on every box-office dollar earned by foreign films in Britain. The money is used to boost the profits of locally produced movies. Lawyers and accountants in Toronto are busy perusing this admirable piece of legislation to figure out new ways of applying it to Canadian-financed films. Provincial legislators should look to Eady as a model for the type of self-protecting tariffs needed here. (Ontario alone collected \$4,750,000 worth of amusement tax in 1970! This money should be allocated to local film producers, perhaps according to the guidelines of a Canadian Eady Plan!)

As for Ottawa, our federal lawmakers better make up their minds soon as to which proposed plan they will adopt to salvage whatever capital is available in this country for the production of motion pictures. Otherwise, most of this money will flow out of the country to solve the unemployment problem of other nations, and make matters worse at home. An estimated 8,000 Canadians earn their livelihood from the motion picture business. And while Ottawa procrastinates, a valuable technician here decides to accept a more stable position as a life insurance salesman, a talented director there turns to truck driving for a steady income. Not to mention hun-



Claire Bloom in *A Doll's House*

dreds of others on dwindling government assistance, whose frustration is growing by the minute.

Paramount shooting \$2 million feature in Frobisher Bay

James Houston's best-selling adventure story *The White Dawn* is currently being filmed by Paramount on location in the Northwest Territories. Martin Ransohoff is producing and Philip Kaufman is directing the big-budget feature, starring Warren Oates, Timothy Bottoms, and Lou Gossett.

Using Baffin Island as the actuality location for the story dealing with three ship-wrecked sailors and their encounters with Eskimos, *The White Dawn* is the first motion picture to be shot in the Arctic since "Nanook of the North," and "Eskimo," both over thirty years ago.

Producer, director, lead actors, and director of photography are all Americans, as is the financing. The camera crew was hired from local 644C of IATSE in Toronto (Ken Post CSC is doing the operating), the technicians were brought from Montreal, and the supporting cast is all native Eskimo. (Originally some Japanese actors were imported from Hollywood, but were soon dismissed, once natural Eskimo talent was discovered.) Because of the mixed cultures and languages on location, everyone in the cast and crew now knows how to say "Right, left, up, down, action, rehearsal, etc." in English, French, and Eskimo!

In true Hollywood style, a polar bear named Igloo was flown in from a zoo in the States at a cost of \$800, presumably to minimize danger to cast and crew. The 'tame' bear has never been in the Arctic or around a lot of snow, and the producers expressed some concern about their expensive import taking off through the drifts, never to be seen again. Wonder if the other bears would ask for its autograph? Or aren't there

any polar bears left in the Arctic?

At last report, everything was going well, the rushes look good, the cast and crew are treated very well (a chef was flown in from Montreal to feed them), and aside from the stench emanating from the period 'costumes' (fresh seal skins), some of the extras disappearing now and then, and igloos melting under the klieg lights, *The White Dawn* is right on schedule.

Furthermore on the feature front . . .

The Hard Part Begins, a \$100,000 feature written by John Hunter and directed by Paul Lynch, wrapped after a four-week shoot in Paris, Ontario in May. Starring Donnelly Rhodes, Paul Bradley, Nancy Belle Fuller, and Robert Hawkins, the film was shot in 16mm colour (to be blown up to 35mm) by Bob Saad on Eclair (cameraman), Billy Nobels on Nagra (soundman), Sam Jephcott on everything (production manager, first assistant director), Phil McPhedran on dawn patrol (second A.D.), John Eckert on telephone (unit manager), Lou Graydon on cables (key grip), and Bill Gray on Steenbeck (editor). A cast and crew of twenty people, plus the residents of Paris, as extras.

The story concerns a country and western singer (Ian Guenther composed and sings the music in the film) who returns to his home town, only to find failure and frustration. It's not a sombre movie, however, having numerous humorous moments. Advance word is that both Rhodes and Bradley outdid themselves, as did the crew trying to manage a large group of thirsty locals in the local tavern through repeated takes requiring hours to shoot. Paris will never be the same again . . . Odyssey Films Ltd. was the production company, with CFDC financing.

Other current feature shoots include *Diary of a Sinner*, produced by Iain Ewing and directed by Ed Hunt, from an original script. Hunt and Ewing worked together on the Bennett Fode produced skin flic, *Pleasure Palace*, and they decided to make one of their own. Tom Celli and Nicki Fylan, both in *Palace*, have the lead parts. Shot for a budget of \$45,000, the 35mm colour feature concerns a priest and a pimp who both decide to abandon their chosen professions. They meet in a rooming house and share each other's fantasies, until they come to a very unusual agreement. *Pleasure Palace* also directed by Hunt had a similar budget, and has since moved into a profit position. Financing for *Diary* is private.

Aside from the previously announced Ben Gazzara film scheduled to be shot in Montreal later this month (provided all loose ends are tied), another film has

TOGETHER



THE COUNCIL OF CANADIAN FILMMAKERS

The Council of Canadian Filmmakers is a new organization representing approximately 5,000 members of the film community through ACTRA, NABET 700, IATSE 644c, IATSE 873, THE DIRECTORS GUILD, THE TORONTO FILMMAKERS CO-OP, and many unaffiliated filmmakers.

The Council was brought into existence to meet the present crisis in the English-Canadian feature film industry with creative and radical solutions. We believe that cooperation within the professional film community is an overdue beginning.

A GENERAL MEETING OF THE MEMBERS OF THE CCFM WILL BE HELD AT THE O.I.S.E. AUDITORIUM, 252 BLOOR STREET WEST, TORONTO, AT 7:30 PM, WEDNESDAY, JUNE 27, 1973.

Whether you can come to the meeting or not, join us.

Send the attached card or write to:

The Council of Canadian Filmmakers
290 Jarvis Street,
Toronto, Ontario

The executive committee of the CCFM: John Board, Budge Crawley, Glen Ferrier, Sandra Gathercole, Jack Grey, Richard Leiterman, A. Ibrányi-Kiss, Ron Kelly (chairman), Allan King, Peter Pearson, Ken Post, Don Shebib, Patrick Spence-Thomas, Bill Wood, and Kirwan Cox, executive director.

Postage
Here

THE COUNCIL OF CANADIAN FILMMAKERS

**290 Jarvis Street,
Toronto, Ontario**

JOIN



THE COUNCIL OF CANADIAN FILMMAKERS

NAME:

ADDRESS:

TELEPHONE:

OCCUPATION:

COMPANY/AFFILIATION; if any:

A five dollar membership fee will be billed on receipt of this card or it may be enclosed, in an envelope, with this card.

Newly formed CCFM proposes immediate remedy for lack of feature production.

At the past two meetings of the Council of Canadian Filmmakers (CCFM), there was quite a bit of excitement, and many in the industry feel that this newly formed group may be English-Canada's last hope in unifying filmworkers on all levels of cinema into a cohesive and powerful voice.

As we indicated in the last issue of this magazine, major changes are in the offing for the filmmaking community. Their extent and impact are more discernible now, than right after the initial meeting of the Council at the Westbury. Whereas over 200 people (the cream of the Canadian film community's crop) jammed into that meeting hall in March, the next general meeting at Bennet Fode's Tivoli theatre in April was attended by nearly 500 filmmakers. It was chaired jointly by Peter Pearson, President of the Directors Guild of Canada, and Richard Leiterman, lately of IATSE 644-C, but a maverick, independent thinker just the same. The Council adopted its present name at the Tivoli, as well as unanimously accepting the aims and objectives drawn up by the founding executive.

1. to pursue the development of an economically and artistically viable motion picture industry;
2. to encourage an increase in the demand for Canadian motion picture productions and their distribution in foreign and domestic markets;
3. to pursue the development of cinema crafts and trades through the establishment of minimum standards;
4. to encourage the education of members and potential members of the film industry in motion picture arts and crafts;
5. to encourage the exchange of motion pictures and information related to the production of motion pictures between Canada and countries throughout the world;
6. to promote effective communication and common action between professional motion picture organizations for the achievement of common goals;
7. to speak to governments and departments of governments as the unified voice of all the disciplines;
8. to concern itself with social, economic and labour relationships within the motion picture industry, and to make recommendations to the appropriate organization;

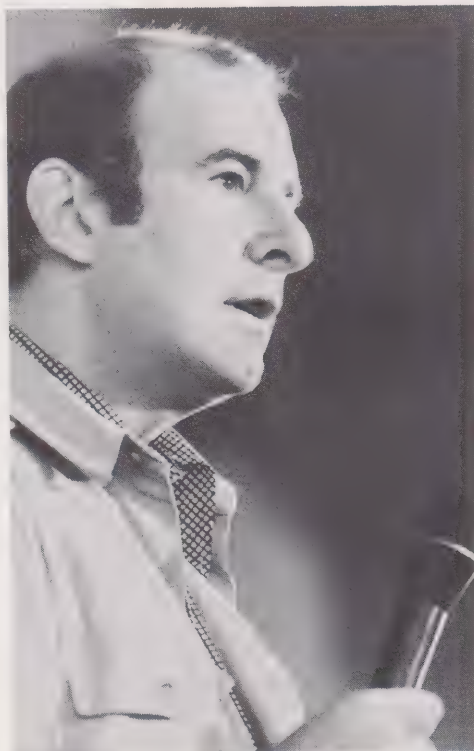
9. to encourage the priority of employment of Canadians and reciprocal relationships with international motion picture makers.

Heated discussion followed the introduction of the above aims and objectives, since everyone had their own viewpoint as to what is actually wrong and what's to be done about it. Peter Carter, Budge Crawley, Allan King, Ron Kelly, John Board, Don Shebib, David Lee, Patrick Spence-Thomas, Ken Post, A. Ibrányi-Kiss, and both chairmen made impassioned speeches about their prognoses and own brand of remedies. After much deliberation as to the make-up of a new, permanent executive committee (how many affiliated people versus how many independents), the following people were elected by secret ballot, either representing their organizations, or as free agents:

John Board (Assistant Director)
Budge Crawley (Producer)
Glen Ferrier IATSE 644-C
Sandra Gathercole Toronto
Filmmakers Co-op

Jack Grey ACTRA
A. Ibrányi-Kiss (Managing Editor-CC)
Ron Kelly Chairman
Allan King (Producer/Director)
Richard Leiterman (Director of Photography)

Peter Pearson Directors Guild
Ken Post (Director of Photography)
Don Shebib (Director)
Patrick Spence-Thomas NABET
Bill Wood IATSE 873



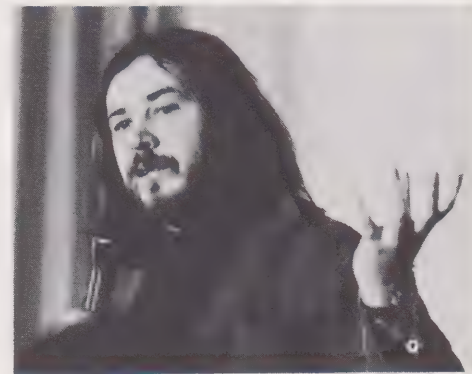
Ron Kelly

The committee was formed to meet almost on a weekly basis, until the present slow production situation is rectified. Its members have been conscientiously coming together at Spence-Thomas Productions (who offered temporary shelter to the Council), sometimes as often as twice a week. Subcommittees were formed to deal with specific issues, such as political lobbying on both federal and provincial levels (Sandra Gathercole, Jack Grey, Allan King), inter-union relations (Richard Leiterman, Glenn Ferrier, Patrick Spence-Thomas, Bill Wood, Don Shebib), funding for the Council (Budge Crawley, Kirwan Cox), and drawing up a constitution (Jack Grey, Jerry McNabb, Peter Pearson), also formed were a Membership Committee (June Pike, A. Ibrányi-Kiss), and a Press Committee (John Board, Ron Kelly). The non-executive members on these subcommittees were co-opted from member organizations.

To help solve the present crisis situation in English-Canadian feature production, Ron Kelly put forth an idea which was adopted by the Executive and presented to Ottawa, by way of an urgent telegram to the Film Advisory Committee of the Secretary of State's Office, which met on April 30th. A copy of it went to Robert Desjardins, as well.

The CCFM rushed this proposal to Ottawa well in time for the Advisory Committee's session, but the Council has yet to receive a formal reply. Everyone went to Cannes shortly thereafter, and Secretary of State Faulkner's only verbal comment since then has been that Robert Desjardins is looking into it.

When the CCFM was first formed, it was welcomed by government representatives who felt that it will help them deal with the industry in a rational way. Instead of having to talk to half a dozen lobbying organizations, now it is possible to come to across-the-board agreements, and lobbying efforts will not be contradictory. However, in spite of its initial favorable reaction, Ottawa has yet to back it up with any concrete action. The Council is getting impatient.



Don Shebib

photo: Baltazar/Koller

A Crisis can be an Opportunity : A Proposal from the Council of Canadian Filmmakers towards solving the present crisis in English-Canadian feature film production----

The Council of Canadian Filmmakers represents approximately 5,000 people in the film community including the members of ACTRA, NABET 700, IATSE 644-C, IATSE 873, the Directors Guild of Canada, the Toronto Filmmakers Co-op, and other groups.

1. The Organization

The CCFM was brought into existence because the English-Canadian feature film industry is on the brink of collapse. Films are simply not being made and many hundreds of film workers are unemployed. They have organized the CCFM to meet this emergency with radical and creative solutions.

II The Problem

We are culturally overwhelmed, demographically dispersed, and undercapitalized by the failure of native private enterprise to take the risks our situation requires. Yet our national survival depends on our economic and cultural vitality.

The problems of making films in Canada are unique and demand unique solutions. The present crisis stems from decisions made in Canada to attempt to model an English-Canadian film industry on the American pattern. These decisions have proved bankrupt in the long-run and the disastrous decline in film production will continue unless those decisions are changed.

The reason for this decline hinges on the lack of private investment without which the CFDC is presently inoperable. The Department of National Revenue has decided to interpret the Income Tax Act to avoid leverage leasing which was the rationale behind nearly all previous film investment. The leverage leasing bubble has disguised the fact that private investment is not willing to take the risks inherent in the English-Canadian film market at this time. An alternative must be found to the present system of financing, the inadequacy of which is evident from the flood of applications from established filmmakers for the low-budget CFDC category which doesn't require heavy private money or distribution advances. The fact that some top filmmakers cannot find private investment for even this category should prove that the system simply doesn't work.

One cannot ignore the fact that most English-Canadian films have a record of unrelieved red ink. They face infinitely greater competition from foreign films in their domestic market than their Quebec counterparts. Also, the distribution/exhibition system has an immense overhead that has further

undermined potential profits despite increasing acceptance by Canadian audiences.

Finally, one must not overlook the failure of the Canadian Film Development Corporation to take aggressive measures to develop scripts and scriptwriters or the failure of the Canadian Broadcasting Corporation to provide a mechanism to link Canadian films and the mass audience — in other words, to just show the films.

111. The Solution

The following proposal is designed as one interim solution that is possible within present structures without a great deal of additional money. The CCFM plans to make proposals in the future of greater depth and breadth. The present crisis demands immediate action.

In essence, we believe that the CFDC must expand its present scope of operations to include script development, management of initial theatrical marketing of films in this category, and ownership of those films on a profit-sharing basis with the makers of the films. In addition, the CBC must take an active part in financing Canadian films and distributing them to the people in Canada.

We must avoid the present overdependence on private investment, avoid many of the present excesses in the distribution/exhibition marketing system, and assure the mass of the Canadian people an opportunity to see the work that they pay for.

We also believe that the creative talent has a responsibility in this system, and we, the film workers, are prepared to work for reasonable minimum rates in this film category in exchange for participation in potential profits and involvement in the management of this film category.

We believe that continuity is essential for a successful film industry and fear that the great progress in Canadian feature films made over the past few years will be irretrievably lost if talent is now dispersed through prolonged unemployment.

iv. The Mechanism

We propose that in addition to present programs, the CFDC undertake a new category of ten (10) medium budget films beginning July 1, 1973. These films will be owned by the CFDC. The CFDC will oversee distribution on a market-testing basis. The option remains, after this market testing, for distribution through regular channels.

This program covers an 18 month period with 6 months for script development followed by 12 months production. It must be remembered that this is a worst case hypothesis and will cost this much only if none of the films earn a penny.

To force government action, another **General Meeting of the CCFM has been called for Wednesday, June 27th, 7:30 P.M., at the auditorium of the Ontario Institute of Studies in Education (O.I.S.E.) on Bloor Street (Toronto).** All interested filmmakers are urged to attend and become members of the Council. The agenda includes a complete, up-to-date briefing on the Executive's work since the Tivoli, the sequence of events concerning the mini-brief along with Ottawa's reply (invitations will be sent to Faulkner, Desjardins, and other government representatives), a call for a vote of non-confidence in the CFDC, and the approval of a new Chairman and Executive Director for the CCFM. The Inter-Union committee has also been very active (one point of conflict: mixed-crews!) and will put forth concrete proposals at this meeting. Be there!

FINANCING

1. Script development:

The CFDC sets up a script development program, buys options on properties and commissions 30 treatments, 20 second drafts, and 10 final drafts annually with a maximum of \$10,000 per film script. \$250,000

2. Production:

10 films at \$300,000 each maximum \$3,000,000

3. Distribution:

4-wall rental of 5 appropriate theatres at \$5,000 per week for two weeks each, times 10 \$500,000
Advertising in cities at \$5,000 per city times 10 \$250,000
Promotion and prints times 10 \$150,000
Administration of theatrical market test \$100,000
\$4,250,000

4. Income:

Guaranteed television sale to CBC at \$100,000 times 10 \$1,000,000
100% box office from 4-wall distribution ?
Foreign sales, etc. ?
?? \$1,000,000

5. Special Emergency Fund

10 films at \$150,000 \$1,500,000

6. CFDC Total possible financial exposure of CFDC script fund plus 10 films times \$150,000 \$1,750,000
\$4,250,000

7. Profit sharing plan:

CFDC 50%
Script 5-10%
Direction 5-10%
Producer 5-10%
Cast and Crew 20-35%

NFB as active as ever

by Marie Dawson

The National Film Board of Canada has announced its plans to shoot ten \$300,000 feature films, using scripts designed to dramatize the Board's language-learning program. Gordon Pinsent has been reportedly sought for the lead role in the first film.

Making its West Coast debut in San Francisco last month, the Film Board's outstanding "Mon Oncle Antoine" gave the signal for a special month-long salute to the NFB and Canadian films.

The National Film Board is really going places. Besides winning a Grand Prix at the Cannes Film Festival the Board also captured two top prizes at the American Film Festival in New York.

First prize Blue Ribbons were awarded to the films "Nell and Fred", a social documentary by Richard Todd and "Here is Canada", by Tony Ianzelo.

NFB chairman and Canadian Government Film Commissioner, Sydney Newman presented the John Grierson Award to Martha Coolidge, 27, a graduate from New York university who received the trophy for her film on drug addiction called "David Off and On". Miss Coolidge originally worked for CFCF-TV in Montreal.

The Grierson Award was given by the NFB, Films Incorporated and the Visual Education Centre of Toronto. The Festival was sponsored by the Educational Film Library Association.

Montreal's famous Paesano restaurant was the scene of NFB shooting in April when the Board's comedy production, "The Great Little Artist" got underway.

Scripted by Angela Ferrante, Martin Defalco and Sergio Lanzieri and directed by Defalco, the film starred Canada's most famous Italian performer Bob Vinci, better-known as "Don Ciccolo", and also featured popular French Canadian actor Mario Verdun. Aldo Vinci, 67-year-old father of Bob Vinci and star of more than 40 Italian-made movies, also appeared. Umberto Taccola, Ida Dell'Aquila, Anna Migliarisi and Sergio Lanzieri made their film debuts.

The film was produced as part of the NFB's new "Multicultural Programme." The aim? To produce new films reflecting the contemporary lifestyle of various ethnocultural communities in Canada today.

The NFB sent a loud stage whisper about population control over to Ghana recently. A film on "Family Planning in Ghana" produced by the Board was enthusiastically received by Ghanaian Head of State, Colonel I.K. Acheampong at a screening at Osu Castle in the capital, Accra.

English-unit filmmakers Dorothy

Courtois, Ken McCready and Don Rennick; Canadian High Commissioner Noble Power; J. Titsworth of the Canadian High Commission and Dr. A. A. Armar, Director of National Family Planning in Ghana, attended the presentation.

Sponsored by the Canadian International Development Agency, the 27 minute colour film which looks at family planning techniques and examines Ghanaian opinion on the subject, was shot in Ghana last Spring.

Also from the National Film Board ... An English version of the original French film "Bozarts" (Beaux Arts) called "We Are All ... Picasso"

Moving in and through art exhibitions, galleries displays, pausing only to take in some individual works — among them one by Armand Vaillancourt, internationally known metal sculptor — the film is an articulate survey of the art scene in Québec by people closest to it; artists, sculptors, critics, museum directors, teachers and some lay public.

It also questions the structure, format and value of art in the universal scheme of things — definitely adding up to a wide-ranging assessment of Québec's "democratization" of art.

Open meeting held by Stunt Council

by Shelby M. Gregory

Continuing the effort to improve the Canadian stunt performer's position the "Canadian Stuntmen's Council of ACTRA" held an open meeting for all applicants interested in stunt work, on May 24 in the Carlton Street ACTRA offices. Though 50 or so people in town claim to be professionals in this field, only nine interested actors turned up. However, two top level ACTRA officials — Toronto representative, Jim Keatings and Alan Bleviss, President of the Toronto Branch Council — attended.

Council members present were Frenchy (John) Berger — President; Shelby M. Gregory — Secretary; Gary Flanagan — council member and James Ince — council member. Vice-President, Mari-lou MacDonald was unable to attend. Another absentee was council member Bob Hannah who had a prior engagement. Bob was addressing the Construction Safety Association about a film in which he appeared (his stunt: being completely buried alive in a sand pit).

The purpose of the council meeting was to interview new applicants interested in stunt work, a cross section ranging from professional kite-flyers to trampoline champions, from cow-girls to lady wrestlers, from stunt pilots and rodeo-riders to an authentic Kung-Fu

master from the Hong Kong film industry.

The basic idea was to create a pool of highly skilled talent available for stunt work in Canadian films and so eliminate the need to import stunt performers from Hollywood.

The presence of two bogus stunt schools in the Toronto area, has made the ACTRA Council bent on establishing that they are the only recognized authority on stunt co-ordination in Canada. These schools (which incidentally charge 400 dollars for nothing but bruises) have attracted students by newspaper advertisements. The so-called stuntmen running them have been exposed as false prophets. They even went as far as claiming ALL the stunts on Police-Surgeon and other Toronto productions. ACTRA has already closed down one group and is watching the other, hawk-eyed.

Though invitations were sent to both groups neither was represented at the meeting.

A Stunt-Symposium will be held in the summer to train additional performers for feature work should demand exceed supply.



Taureau (*The Bull*), a recent NFB production.

Canada Council Senior Arts Grants to 32 Prominent Artists

Ottawa — Thirty-two prominent Canadian artists will receive Senior Arts Grants from the Canada Council this spring, according to art announcement made here recently. Total value of the grants is \$421,152.

Names of the successful candidates in Film are: Jack Darcus, Vancouver, Albert Kish, Montreal, Martin Knelman, Toronto, Morley Markson, Toronto, Al Razutis, Vancouver, and Joyce Weiland, Toronto.

Filmpeople, filmpeople, film-people

David Tompkins and James Murphy must be two of the hardest-working people for the cause of Canadian films. David is director and Jim is manager of the Canadian Filmmakers Distribution Centre, which disseminates hundreds of shorts and dozens of features through the non-commercial web of exhibition outlets. They'd like to get their films into commercial theatres, too, but it's an uphill climb. Assisted by Tom Urquhart, the two distributors give the best deal of any we've heard of to the filmmakers. The latter get 70%, and the non-profit Centre is run on the rest. If you wish to book or deposit a film, contact the CFDC (no pun intended) in Room 204, 341 Bloor Street West Toronto M5S 1W8, or call (416) 921-2259.

Mary Pickford was honored recently in Toronto, when a historic plaque marking her birthplace was unveiled by Buddy Rogers. The archeological and historic sites board of the Archives of Ontario selected the site for marking, and the event was sponsored by the Ontario Film Institute. Ms. Pickford sent husband (and past co-star) Rogers, along with a letter which stated in part: "While it is more than fifty years since my widowed mother with her three small children moved from Toronto to New York and California, no matter where my footsteps have led me, the memory of Toronto has remained always in my heart's inner chamber."

Hillard Elkins is conducting a 'world-wide search' for a female lead in his next film, "One Hundred Dollar Misunderstanding." The film, to be produced by Elkins Productions of Canada, Ltd. (Toronto), is based on the best-selling novel by Robert Gover. Elkins, who will make his directorial debut with this film, is looking for a girl to play the leading role as "a 14-year-old Black hooker, vintage 1950, and a virgin from the waist up." The hooker is a very sympathetic character in the book and just as readers fell in love with her, so will the viewing audience. Resumes and pictures should be sent to Elkins Productions, 170 University Avenue Suite 300, Toronto, Canada.

John C. Foster, CSC reports that a CBC Gallery show he shot in Woodstock, New Brunswick, is one to watch for cinematographers and the general public alike. Called **Are You Listening?**, the film is a study of a rural community, through the 'window' -in a figurative sense- of the local radio station. Something magic began to happen in the cutting room, and some of the footage is mesmerizing. "Shoot-



ing an Anglican church during a double christening, magic things began to happen with light as only the "Great Gaffer in the Sky" lit the set. Some of the night shooting belongs on canvass. We went in there not as a film crew from Toronto, but as family. And it worked!" See for yourself when CBC airs it July 7th. John and Karen Foster are a husband and wife camera/ sound team, who produce documentaries. Good ones. They're responsible for the recently aired **Daytona** short. More about them in the future.

Eleanor Beattie's **Handbook of Canadian Film** is out, published by Peter Martin Associates Limited, at 35 Britain Street, Toronto, Ontario M5A 1R7. It's a valuable but rough source-tool, compiled just a bit too early (doesn't include the great upsurge of Canadian features in late 1972) and incomplete in other ways as well. But buy it to learn from, in any case. "No one with serious interest in film in Canada can be without the *Handbook*," the blurb says. We agree, it serves an intermediary-stage role, but we've yet to reach the level (at least in features) for a more definite work. The book contains a brief historical examination of films in Canada, biographies, filmographies and bibliographies of eighty-one prominent filmmakers, and address lists of film-related organizations and institutions. Some reservations; not only are Filmmakers juggled at random, but the bibliographies stop quoting *Cinema Canada* after our first issue (march, 1972), whereas other magazines are quoted up until last August. Among others, Michel Brault's filmography is incomplete. Similar mix-ups omit the Toronto Filmmakers' Co-op from peer groupings. But still, a monumental effort and worth having around.

Dennis Zahoruk would like to solemnly announce the commencement of principal photography on "The Shakespeare Murders," a short feature-length film, best synopsisized as a semi-satiric detective mystery based on Shakespeare's writings, to be produced, written, and directed by Zahoruk, with Josef Sebesta on camera, to be shot mostly in Toronto, but also on location in Hamilton and Stratford (Shakespeare-land), with stars Gary Peterman and Moira Sharp, assisted by Berry Clavir, Don Brough, and Laurinda Hartt, from

June 30th, until August 8th (on weekends), in 16mm colour, for a low-budget, in the Year of Our Lord, 1973.

Walter and Ellis Delorey co-produced a truly beautiful film, called **Great Rain Mountain**, by going up to the Yukon being flown into the wilds, and staying there for two months last Summer. Just finished, the end result of this admirable task is inspiring, free-flowing, alternately pacifying and disturbing, with excellent camerawork and a synthesized sound-track. Produced with the assistance of the Canada Council, L. Littlewhite, Ryerson, and the Toronto Filmmakers Co-op. Available for sales or rental from the Canadian Filmmakers Distribution Centre, at the above address. Walter and Ellis are back up North this Summer, shooting more film.

Recha Jungmann just finished a short film entitled **two plus two and drop one**, which had its premiere at the Women and Film Festival in Toronto. A puzzling film, it explores the complex realm of sex roles, male/female--female/female relationships, and three people in particular. Produced by Belphegor Films, Lothar Spree did the cinematography. Recha's short script **Notes for My Son** appears at the back of this issue; it institutes a new *Cinema Canada* policy to print short scripts. We are soliciting such writings. Please mail to Cinema Canada, 6 Washington Avenue #3, Toronto M5S 1L2, Ontario. Prerequisite; scripts should be copyrighted by writers.

John S. Gaisford has left Somerset Productions to become an independent producer, and is looking for experienced dubbing actors, who have not worked with him before. (He looks forward to working with those actors who have delivered excellent dubbing performances for him in the past, he says, but don't call him, he hasn't forgotten you!) Mr. Gaisford started in the industry in 1956 as CBC film assistant, and has worked his way up to producing two feature films, **Take Her by Surprise** and **Out of Touch**. But his specialty now is dubbing (He's responsible for the English versions of *Valerie* and *The Initiation*, two highly successful Cinepix productions) and he'll be doing just that in the immediate future on feature films for U.S. television.

Gary Crowdus, the editor of *Cinéastes* magazine, a radical film publication from New York, writes that there are still copies left of the summer 1972 issue, which has excellent political studies on the Québec cinema scene in English. *Cinéaste* is published quarterly at 244 West 27th Street, New York, New York 10001.

Notes From Cannes/73

by Kirwan Cox

The Cannes film festival is the most important marketplace in the world as everyone knows. It is also two weeks of boredom, excess, and film feast that can perhaps best be understood by statistics.

This year there were over 400 films screened including 22 in official competition; 8 in the critic's week; 43 in the director's fortnight; and the rest in the "market" which means anyplace the distributor can find a projector. There were 1500 journalists, untold thousands of buyers and sellers from around the world, and a few locals watching and drinking and watching and sunning and watching.

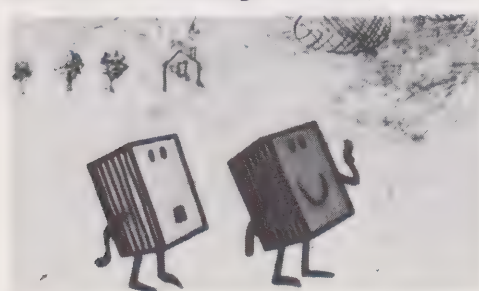
Seven short films were in competition and the grand prize was won by the National Film Board's "Balablok". This is a 7½ minute cartoon about prejudice and the human conflict that results. It was made by the Czech animator Bretislav Pojar, whom I believe has returned to Czechoslovakia.

The rest of Canada's entries did not fare as well. Gilles Carle's *La Mort d'un Bûcheron* was panned by the critics and received without enthusiasm by the audience. It is interesting that the film has been playing to capacity audiences in Montreal.

Claude Jutra's *Kamouraska* was given a special critic's invitation to the festival, and was screened out of competition. The reaction was generally ho-hum. Well-acted and well photographed, but otherwise too this or too that—seemed to be the critical consensus. Once again the reaction in Cannes was at odds with the box office in Québec.

In contrast, Denys Arcand's *Rejeanne Padovani* was an unqualified hit with the critics. This film looks at the corruption that goes into the building of an expressway in Québec (or anywhere else). Arcand was soon in constant demand for interviews. A political filmmaker had been discovered in Québec (and even the national film board had banned his work).

I was mystified by the reaction to Bill Fruet's *Wedding in White*, because



Balablok, winner of the Grand Prix for shorts.

there didn't seem to be any reaction. This film represented Canada at the Directors Fortnight, along with *Padovani*. Producer John Vidette said that this non-reaction indicated that English-Canadian films should perhaps not be at Cannes. He was not sure the festival was worthwhile for his film.

Don Shebib's *Get Back* was shown at the VOX- and producer Chalmers Adams felt Cannes was definitely worthwhile for his film. He also said the Vox was the most important service the government offered Canadian producers.

23 Canadian films were screened at the Vox, twice during the festival. It then turned into a commercial theatre showing *Last Tango in Paris* at night. This was the major marketplace for Canadian films and the big hit was Denis Héroux's *Quand c'est parti, c'est parti*. The Héroux film is despised by Québec critics. It is a comedy about a family driving to Vancouver without knowing English. Other interesting films shown at the Vox were David Acomb's *Slipstream*, about the music business and a freak disc jockey, and *O.K. Laliberté*, by Marcel Carrière. This last film is difficult to describe except that the hero has a ball point pen collection which he can't pawn. Harvey Hart's *The Pyx* was disappointing despite the strong production and some excellent scenes that seemed lost in the end.

Canadian films are slowly building a solid reputation among knowledgeable film people, but only Carle's *La Vraie Nature de Bernadette* has been widely seen by the European public. One continuing problem at Cannes seems to be the fact that Canada has not yet produced an undeniable masterpiece to build around.

There were some masterpieces at the festival, and no two people will agree on which they were. After some reflection on the forty-odd films that I saw at Cannes, the following stand out: James Guercio's *Electra Glide in Blue* (U.S.); Claude Goretta's *L'invitation* (Switzerland); James B. Harris' *Some Call It Loving* (U.S.); Jean Eustache's *La Maman et la Putain*; Wolper's *Visions of Eight* (the Olympic film with eight directors); and Marco Ferreri's *La Grande Bouffe*.

I think the American films are undeniably strong in what they have always had going for them—great production values lotsa action, and strong narrative style. The really great experiments—like Jean Eustache's film—



Denys Arcand in Cannes



happening elsewhere.

Getting back to numbers, there were over 120 Canadians at Cannes in various guises. It seemed like half this number could be found any night in a small bar called the "Petit Carlton". Imagine the Bistro in Montreal on a hot night full of people from Ottawa. The official Canadian effort was very efficient and well organized, under Jean Lefebvre and Robert Desjardins from the Secretary of State's office.

I think the final comment on Canadian participation at Cannes came from a South African buyer who was surprised to find out that Canadian feature films existed. He explained that the reason for his surprise was the fact he had recently visited Hamilton, Ontario to see a friend—a doctor. He asked his friend if there were any Canadian movies and was simply told no—none. Do we now have to bring that doctor to Cannes, or bring Cannes to Canada?

Marc Gervais, Barbara Martineau and A. Ibrányi-Kiss will report in depth on Cannes/73 in the next issue of *Cinema Canada*.

photo: Henri Bresso

Visual Arts and Film Organizations Receive \$201,330 in Canada Council Grants

Ottawa — Canada Council grants totalling \$201,330 to 15 visual arts and film organizations were made public here recently. Other grants will be announced later in the year.

For their 1973-74 activities the **Confederation Art Gallery and Museum**, Charlottetown, receives \$24,000, the **Burnaby Art Gallery**, Burnaby, B.C., \$13,000, and the **Owens Art Gallery**, Sackville, N.B., \$10,600. Grants of \$12,000 each are made to the **Art Gallery of Windsor** and the **Saskatoon Gallery and Conservatory** for their activities in 1973. Council grants to art galleries are largely made in support of activities which bring the work of living artists before the public.

Grants of \$18,000 each go to **A Space**, Toronto, and **Vehicule Art**, Montreal, both visual arts exhibition and experimentation centres, for their 1973-74 activities, and **Plug-In**, an art information/communication centre in Winnipeg, receives \$11,000 for its

activities in 1973. **Open Studio**, a Toronto print workshop, is awarded \$16,000 for its 1973-74 activities and **Grand Western Canadian Screen Shop**, which provides silk-screen printing facilities for Winnipeg artists, receives a grant of \$6,000.

A \$25,000 grant is made to **Women and Film**, Toronto, for film rental and publicity costs for a 10-day Toronto program of Canadian and international films, followed by 2 or 3 day screenings and seminars to be presented in 18 cities across Canada. The **Independent Film-makers Cooperative**, Montreal, receives \$9,950 for its 1973-74 activities in the promotion and distribution of Canadian films.

Graff, centre de conception graphique, Montreal, receives \$12,000 for its 1973 activities and the **Atelier de gravure de Québec**, Quebec city, \$8,780 for its activities in 1972-73. Both workshops provide basic equipment for the use of graphic artists. A grant of \$5,000 is awarded to **Memorial University of Newfoundland**, St. John's, for a community artist-in-residence.



**Canada's
Only
Film
Bookshop**

**Cine
Books**

Largest
selection of current
cinema books in
the world
covers all subjects
CATALOGUE \$1.00

**692a
Yonge St.
Toronto 5
964-6474**

TECHNIQUE OF LIGHTING FOR TELEVISION AND MOTION PICTURES by Gerald Millerson

Gerald Millerson is a chartered engineer, with a background of some twenty years of studio lighting with the B.B.C. His wide experience of all types of production, coupled with the training of lighting students, has resulted in this long-needed work.

\$15.50

EFFECTS AND EXPERIMENTS IN PHOTOGRAPHY by Paul Petzold

Photographic effects can be produced at any stage of the photographic process—this book investigates them all. It is a book of ideas as well as practical methods. It is not only concerned with established tricks and their variations, it will suggest intriguing areas of exploration to the imaginative photographer, artist and designer.

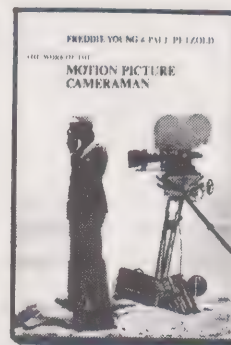
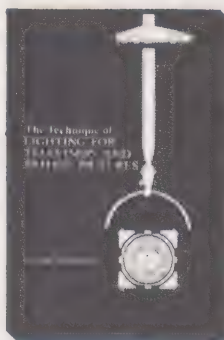
\$10.50



TECHNIQUE OF FILM AND TELEVISION MAKE-UP FOR COLOUR AND BLACK & WHITE by Vincent J-R Kehoe

In this fully-revised second edition of a standard work, compatible systems of make-up are fully explored. These are the systems so necessary when make-up has to be photographed in black-and-white and colour simultaneously.

\$17.50



THE WORK OF THE MOTION PICTURE CAMERAMAN by Freddie Young & Paul Petzold

This is the first comprehensive work by one of the world's greatest film cameramen. It will serve as an authoritative source of information on camera technique in large scale feature productions.

\$14.75



Telephone & Mail Orders Accepted — Order Now

Canada: Five Portraits aired by CTV

by Marie Dawson

That proud flush of nationalism invigorating Canada has inspired a whole flurry of plays and films. Now CTV has come up with a series of specials—**Canada: Five Portraits**. The network has obviously got the right idea believing that uniquely exciting and contemporary documentaries will inevitably contribute to Canadian understanding.

Called simply **The Mountains**, the first episode was aired recently. Written by George Ryga and produced by Jerry Lawton it evokes the awesome beauty of mountains and the sensitive character of the people they dominate. Besides their spectacular panorama — lashing north to south through Western Canada — the mountains are the source of rivers, they provide irrigation and hydro, generate a rain forests that have made B.C. one of the world's major suppliers of lumber and pulp, and expose ore bodies for exploitation.

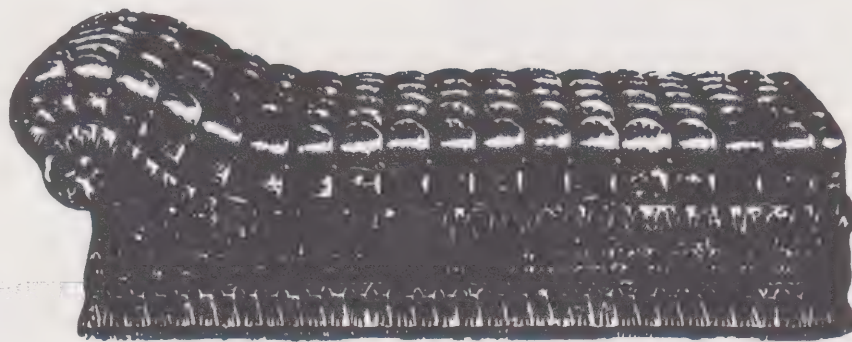
Written by Don Cameron and produced by Ron Kelly, **The Atlantic** discusses the influence of this vast rugged coast. Here there is a fierce loyalty to the land because the land is civilized and good to live on. There is the stubborn strength of character of those who turn to the sea for livelihood; there is comradeship; a more proper awareness of being in contact with the human conditions; and a spirited contentment.

Writer Barry Callaghan and producer Don Owen worked together on **The St. Lawrence**, not the biggest river in North America but physically probably the most important. The film follows the course of the river and its effect on those who live on its banks.

Then there is **The Prairies**, written and produced by Jon Boynton. From the very beginning their character has been a lonely one with modest farm houses squatting dejectedly in flat landscape. Ironically this has produced the prairie "soul" that gem of hospitality born from an appreciation of the qualities and company of others. And the people reared in isolation are strong and individualistic.

Finally comes **The Shield**, a fitting prologue, written by James McLean and produced by Ron Kelly. In one sense the presence of this great dominating surge of land which eclipses more than half of Canada, is invisible. Unlike a mountain range or a central river most people are ignorant about its source or finish. But it is still there...dominating.

Canada: Five Portraits is a production of CTV News. Executive Producer was Jerry Lawton.



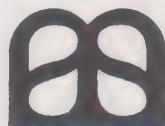
USE OUR SERVICES AND RELAX...

**A COMPLETE
CREATIVE SERVICE
IN ALL PHASES
OF SPECIAL
PHOTOGRAPHIC
EFFECTS**



**FILM OPTICALS
OF CANADA LTD.**

**410 ADELAIDE ST. WEST
TORONTO, — 363-4987
5271 DE MAISONNEUVE BLVD.
MONTREAL, 487-7221
914 DAVIE ST. VANCOUVER
TELEPHONE: 687-4491**



**M.S. ART SERVICES LTD.
410 ADELAIDE ST. WEST
TORONTO 2B, ONTARIO
TELEPHONE: 363-2621**

**STORY BOARDS
ANIMATION
SLIDES
FILM STRIPS
COMPLETE A/V
SERVICE
COLOUR
CORRECTIONS**

The Canadian Connection.

In the film industry in Canada, that can only mean Bellevue-Pathé. It also means top quality skills. And results. Because we're professionals. On everything from overnight dailies to release printing in all formats.

Canadian and foreign film makers have the greatest respect for our film lab and sound studio work, and the good news is really getting around about the Canadian Connection — Bellevue-Pathé.

Just a few of our clients and friends are:
Paramount - 20th Century-Fox - Columbia -
Warner Bros. - United Artists - MCA Universal
Cinepix - Potterton - Agincourt - Quadrant.

Now, isn't that saying a lot?

RECENT ORIGINAL PRODUCTIONS:

Neptune Factor • Wedding In White • Lies My
Father Told Me • Journey • Fan's Notes • Guns
The West • Groundstar Conspiracy • Alien Thunder
• Cool Million • Cannibal Girls • Eliza's Horoscope

CANADA'S LARGEST FILM LABORATORY
AND SOUND STUDIO ORGANIZATION

BELLEVUE *Pathé*



VANCOUVER
916 Davie St.
Vancouver 1, B.C.
Tel. (604) 682-4646

TORONTO
9 Brockhouse Road
Toronto 14, Ont.
Tel. (416) 259-7811

MONTREAL
2000 Northcliffe Ave.
Montreal 260, Que.
Tel. (514) 484-1188

TEL-AVIV
65 Weizman St.
Tel. 722-111

TECHNICAL NEWS

compiled by Frederik Manter

Microlog Photologging Systems/Components for Transportation Engineering

A 12 page illustrated brochure gives description, applications and specifications on basic Microlog highway photologging systems that provide horizontal displays across the bottom of each frame of film, consisting of either 15 or 5 digits, plus cardinal compass points and data slates.

For further information contact: Richard Freeborg, President, Instrumentation Marketing Corp., Transportation Systems Div., 820 Mariposa Street, Burbank, California 91056. Phone (213) 849-6251.

Two new improvements from Canon

The Canon Sound Scoopic 200 Camera is now equipped with a new higher speed F 1.8, built in 12.5 to 75 mm zoom lens, and the reflex mirror shutter angle has been increased to 170 degrees, permitting good exposure under low light conditions. Previous models came equipped with an F 2.5 zoom with the same focal lengths.

This camera, specially designed for TV newsmen and cinéma-vérité filmmakers, features a thru-the-lens light measuring system which automatically controls the lens diaphragm as well as providing a manual aperture (override) mechanism. The 200 foot capacity daylight load chamber is an integral part of the camera as is the single system magnetic twin sound module. Other features of note are: registration pin film movement; behind the lens filter slot; integral hand grip with controls for shutter release and mirror inching button; governor controlled motor fixed at 24 fps. Choice of single or double mike input amplifiers, which house the 24 volt DC rechargeable NiCad battery that powers the camera, CdS meter and amplifier. Carried over the shoulder, the amplifier includes automatic gain control (AGC) or manual sound recording volume control with SMPTE equalization, VU meter and battery check button.

Further information from: Mackenzie Equipment Company Limited, 26 Duncan Street, Toronto, Ontario M5V 2B9.

Schneider Changes Retail Lens Distribution

In a move to simplify the retail distribution of its various lens lines, the Schneider Corporation of America has announced some changes in its distributors both here and in the United States.

In Canada, Braun Electric Canada, Limited, has been selected to distribute the GOERZ lenses for both the photographic and graphic arts retail markets. Braun has been the Canadian representative of Joseph Schneider & Company, and will continue the sale of all Schneider lenses.

Canadian distribution of theatre projection lenses from ISCO and the Kollmorgen Division of SCA will be handled by General Sound and Theatre Equipment, Limited, of Toronto, with 6 distribution centers throughout Canada.

Bardwell & McAlister's new collapsible 2000W "Zip-Lite" softlight is now available for immediate delivery.

The "Zip-Lite" is designed to produce smooth, shadowless and soft illumination for studio or location lighting. Takes either two 500W, 750W or 1000W 3200°K quartz lamps, each with its own on/off switch.

The "Zip-Lite" when fully assembled and ready for use is 20"w x 13"h x 8"d, and quickly collapses by simply sliding out rear reflector panel and folding in two hinged sides into a slim storable size of 20"w x 13"h x 4½"d.

The "Zip-Lite" yoke base has standard 5/8" female stand mount adapter that fits Bardwell & McAlister heavy duty channel leg stands.

Voltage is 120/220VAC, 120VDC and amperage is rated at a maximum of 16.7 amps. Includes 25 foot cable



B&M's "Zip-Lite" softlight sells for \$195.00, B&M's channel leg stands are \$37.50 and B&M's "Zip-Lite II Kit" which contains two softlights, stands, cables and case is priced at \$595.00. For list of dealers write: Bardwell & McAlister, 7269 Santa Monica Blvd., Hollywood, Calif. 90046 or call 213/876-4133.

ECCO 746 System cleans movie film up to 70mm

Electro-Chemical Products Corp. of 89 Walnut Street, Montclair, New Jersey 07042 has developed an economical film cleaning system for cleaning and conditioning movie film and filmstrip in 46mm, 2¼" and 70mm formats. Known as the 746 System, it is said to be a breakthrough for cleaning the wider films. Complete and compact for the do-it-yourself user, the system consists of a permanent applicator plus one quart of ECCO 1500 anti-static film cleaning and conditioning solution, six cleaning flannel rolls and a set of 4" x 4" felt pads.

A simple system to use where continuous or emergency cleaning of film is needed, it is said to clean, condition and stop dust-attracting static in one operation. Provided with a poly feed bottle, the system supplies fluid to two feed valves which regulate the flow of cleaning solution. The ECCO 746 Film Cleaning System weighs 2½ lbs., can be portable or stationary and retails for \$69.00.



New macro zoom lens

Canon has introduced a 12-120mm interchangeable lens for 16mm Motion Picture cameras. It is the first Zoom Lens using artificial fluorite elements to minimize colour aberrations, plus a unique macrophotography function permitting object distance as close as 1mm and special photographic techniques when zooming.

Further information from: Mackenzie Equipment Company Limited, 26 Duncan Street, Toronto, Ont. M5V 2B9.

CLASSIFIED

ECLAIR ACL for rent during July. Crystal sync, Angenieux 9.5 to 57. Call Greg Harstone (416) 270-6286.

ARRIFLEX M16 Motion Picture Camera in mint condition, automatic clapstick and parlatone, two 400' magazines, matt box with filters, Angenieux 12-120, F 2.2 zoom lens, variable speed motor, sync cable and aluminum carrying case. 3600.00 call Don Elsliger (416) 487-9606 or 261-4209.

ARRIFLEX II B 35mm with 25mm, 50mm, 100mm Cooke lenses. Battery w/ charger, two magazines, wild motor, constant speed motor, Birns-Sawyer barney etc. Excellent condition, 2600.00 phone (416) 773-4449.

UKRAINIAN-CANADIAN FILM: Any Ukrainian-Canadians (or people who know of any) involved in any aspect of film (8-16-35) directing, writing, distributing etc. Please write to Ray Serwylo 1058 Inkster Blvd. Winnipeg, Manitoba, R2X 1N9, giving details for research project.

BLACK FILMMAKER wants sponsor for a series of black feature films in Nigeria, for more information contact legal advisor, Vision International Pictures (Nig.) Ltd. P.O. Box 3079, Ibadan, Nigeria.

DOCUMENTARY FILMMAKERS, Vancouver area, available for editing services or complete productions from script to release print. Our equipment or yours. Inquire regarding low rates. Phone: Dave Hardy (604) 733-2244 or Pris Lockwood (604) 253-0400.

TANDBERG MODEL 11P Pilotone tape recorder for sale. Built-in flash/toneburst and oscillator, similar to new Arrivox-Tandberg machine, compatible with and equal to Nagra III; with carrying case and in like new condition; 800.00 with crystal sync generator, 650.00 with cable sync only. F.O.B. Toronto. Also E-V 644 "shotgun" mike 65.00 and E-V lavalier mike 40.00. Paul Tayler, 2070 Camilla Rd. Apt 405, Mississauga, Ontario (416) 270-2264.

ARRIFLEX 16 BL, 12-120 Angenieux zoom, single system sound module w/ Cinevoice amp, two 400' magazines, cases etc. Lots of other professional production equipment for sale, all like new; contact Herb Ragsdale, Toronto (416) 248-8697.

3 firsts from CANON

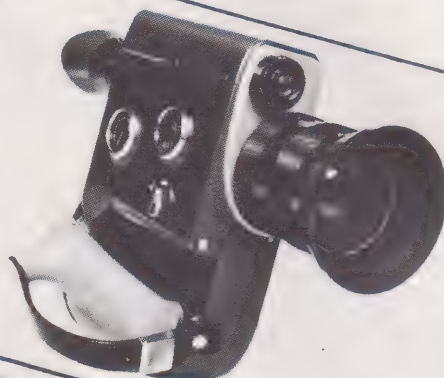
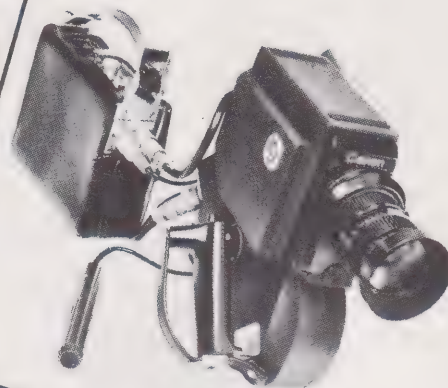
1. **New Canon Sound Scoopic 200.** All the advantages of the Scoopic 16 plus simultaneous sound recording. Automatic gain control. Single-system recording sound-on-magnetic—as you shoot.

2. **Canon Scoopic 16.** First 16mm movie camera with a built-in zoom lens, fully automatic exposure system and our special No-Slip Handgrip. Makes hand shooting easier, surer than ever.

3. **Canon Super-Macro Zoom Lens.** 12-120mm f2.2 zoom lens. Exclusive use of fluorite elements corrects aberration, astigmatism, coma. Focus to within $\frac{3}{8}$ " of front component.

For more facts, write us. You haven't seen the latest in 16mm equipment until you've seen these firsts from Canon.

Exclusive in Canada from
MACKENZIE EQUIPMENT CO. LTD.
26 Duncan Street, Toronto.
(416)-364-2266.





Now you can pick up sounds anywhere within $\frac{3}{4}$ of a mile for less than \$100.

With the new Dan Gibson EPM Electronic Microphone it's possible to record voices, sounds...literally anything you want. In fact, you can record from as far away as three quarters of a mile and get professional results every time.

The Dan Gibson EPM Microphone is to sound recording what the development of the zoom lens was to film. Although designed specifically for science and nature studies, it is also perfect for home recording, movie making and sports events. And at the same time it saves you money on such distracting and expensive equipment as neck mikes, sound mixers and mike booms.

Developed by "ETROG" winner Dan Gibson, the EPM picks up a narrow beam of sound from a transparent, completely parabolic shield. You automatically choose and follow your subject with ease.

Two available models include a multi-purpose electronic one for naturalists, human voices, sound effects and music.

And perhaps best of all, prices start below a hundred dollars.

Send the coupon for a trial offer, or for illustrated literature write Double Diamond Electronics Limited, 34 Progress Ave., Scarborough
M1P 2Y4.

DOUBLE  DIAMOND

10 DAY TRIAL OFFER

☐ Enclosed is my cheque or money order for \$99.00*. Please ship me a Dan Gibson P200 Electronic Parabolic Microphone. I understand that I may use it for ten days, and if not fully satisfied, I may return it for a full refund.

Please Print

NAME _____

ADDRESS _____

CITY _____

PROV. _____ POSTAL CODE _____

Send coupon with cheque or money order to Double Diamond Electronics Limited, 34 Progress Ave., Scarborough, Ont. M1P 2Y4

*Add Provincial Sales Taxes as applicable.

LE CINÉMA QUÉBÉCOIS

THE SECOND ANNUAL CONGRESS OF THE "ASSOCIATION DES PRODUCTEURS DE FILMS DU QUÉBEC"

by *Connie Tadros*

Recently there have been two producers' meetings in Canada; one in Toronto where, according to the rumors we hear, people come in tuxedos to dinner, say grace before eating, and toast to the Queen. I'm going to report about the other one.

On the 13th and 14th of April, the Association des Producteurs de Films du Québec held their second annual Congress. The Congress turned out much as the first one had; more of an encounter session with people from every aspect of production here in Québec than a dignified, pat-you-on-the-back affair. Members, non-members, interested observers, the press, everyone was there. Certain critical information was given out, and many people told it as it was and will be, upsetting others, as is so often the case when the truth is finally out.

Dr. François Cloutier, Québec Minister of Cultural Affairs, opened the Congress with an address to the banquet on Friday night. He said, officially, that the Québec Cinematographic Center would indeed become reality shortly, before this present session of the National Assembly was over. Though not many details were given, he said several times that the Center would have a budget of \$3 to \$4 million yearly, renewable. He confirmed that the Center would be run by representatives of his Ministry, and by members of the private sector. Its purpose will be to encourage the production, distribution and exhibition of films which reflect the "character" of Québec, and to lend support to the technical industries. His speech raised more questions than it answered, but it confirmed, beyond a doubt, that the present Liberal government in Québec City was serious about the cinema—finally. This is a success, and comes after ten years of pressure from the industry, demanding that the provincial government do something to limit the chaotic conditions which the absence of adequate legislation had created.

After this announcement, the first round table, Saturday morning, made up of representatives of the provincial agencies, was quite calm. Sitting in front of the ninety some people gathered at the Congress was René Reeves, Assistant Director of Radio-Québec; Raymond-Marie Léger, Director of the Office du Film du Québec; Réal Michaud, Director of the General Service of Teaching Media, Ministry of Education; and Jean-Paul Dubreuil, an administrator from the Ministry of Industry and Commerce. After a short introduction by each, the discussion was open to the floor.

There were some important revelations. Mr. Michaud admitted, not without difficulty, that it was true that the General Service of Teaching Media (the agency which approves all budgets for educational films before asking for bids on the contracts) had neglected to give out \$400,000 worth of contracts. The reason: bad planning. The consequences: next year's budgets will be reduced by \$400,000.

Mr. Reeves, from Radio-Québec, had an easier time than his boss had had the year before when it was announced that Radio-Québec was going to produce all the films for the Minister of Education. During the year, it has not been possible for this agency to produce everything itself, and in fact, it has given out 50% of its contracts to the private sector. It was true, Mr. Reeves said, that all of the contracts it gave out involved the films which required actors. For the last year and a half, Radio-Québec has been fighting its own little war against the Union des Artistes, a union which is presently being accused of being outrageously inflationary and dictatorial. Therefore, they have not used actors in their productions but have let the private industry fight it out.

This brought up the question of a Common Front against the Union, and Radio-Québec announced that they would be interested.

Not many questions were directed at Mr. Léger, probably because he was the best known person on the panel, and is generally accessible to the industry. As for Jean-Paul Dubreuil, he seemed to say that his Ministry would help the industry, though he was not specific.

The second round table involved the representatives of the federal govern-

ment. Mr. Jean Boucher, under-minister to the Secretary of State was in the audience. At the table were Mr. Gratien Gélinas and Mr. Michael Spencer from the Canadian Film Development Corp.; Mr. Robert Desjardins, Director of the Film Division of the Secretary of State; Mr. Raymond David, Director of the French network of the CBC; and Mr. André Lamy, Assistant Commissioner of the National Film Board of Canada.

Mr. Lamy came in for his share of barbs. The producers here seem to be more and more resentful of the Board, and of the competition it presents. Mr. Lamy came armed with statistics, some of which were very interesting. Speaking of a survey which had just been completed about the origin of the educational films being used in Canada, he stated that 79% of these came from the USA and from France, that 13% were made at the NFB, and that only 8% were made by the private sector in Canada. Denying the accusation that the Board was competitive with private industry, he stated that during 1973, the NFB should pump \$1,000,000 into the Québec economy via contracts to the industry.

This didn't seem convincing to several producers, and some went back to the origins of the Film Board, suggesting that the proper role for it was to open up the way, and then to withdraw when the industry was ready to take over. Several times, the problem of a machine for the development of 16 mm color film came up. The NFB had just bought it and the lab men wanted the Board to get rid of it, or at least to limit its use since they can and have provided this service. They judge the Board's action in buying the developer as hostile. Lamy made it clear that he had no mandate to weaken the NFB, and that he would continue to make it the best and most adequate agency he could. And no, the developer would stay where it was.

Mr. Raymond David from Radio-Canada insisted that they were interested as usual in working with private industry, and that they had, in fact, shown almost all the québécois feature films which had been offered to them. The network is willing to advance money for production purposes. He admitted that the CBC and the NFB have a

"special arrangement" which permits him to pay more for a film made by the Board than for a film made in the private sector, but he seemed open to discussion, provided that one didn't insist on negotiating then and there.

The bomb was Mr. Boucher's comment from the floor, in answer to a question about financing feature films. By now, his response must have been repeated coast to coast. He said flatly that the system of tax evasion which had brought so many investors to the feature film industry was "parasitical" and shall be stopped forthwith by the Minister of Finance in Ottawa. There was a great deal of reaction from the floor, some producers saying that money would dry up within six months and that the feature film industry would die prematurely. There were some suggestions made, about permitting the investors to depreciate 100% in the first year, or having the right to first recuperation. It was also suggested that the CFDC could increase its investments from a maximum of 50% to, perhaps, 75%, or that the \$200,000 ceiling could be raised (which, seemingly, it has been recently). The disarray was fairly general, but the emergency meetings which were suggested on the spot gave way to a suggestion that the new Executive Committee handle this problem as a priority.

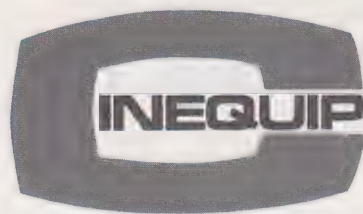
As was the case with Mr. Léger earlier, the producers seemed to have fewer questions for Messrs. Gélinas and Spencer, probably because they are the best known and most accessible of the participants and see the feature producers quite regularly.

The weekend ended after another dinner, and an after-dinner speech by Mr. Boucher. Again, Mr. Boucher managed to get people's backs up, this time by calling the industry in Québec "primitive". There was a loud reaction, and much gnashing of teeth. No one seemed to remember that earlier on, those same producers who were now so defensive had insisted that the industry would disappear if those tax loopholes were closed. And so it goes.

After the Congress, the air has been cleared. Men of the industry and men from the governmental agencies have "had it out", so to speak, and many issues have been clarified. The time has come, perhaps, for some more substantial work, now that everyone's had his say.

At the general meeting the new officers were elected and are as follows:

Claude Héroux — President (Cinévidéo); Claude Godbout — Vice President (Productions Prisma); André Collette — Secretary-treas. (Bellevue-Pathé); René Avon — Director (Projex); Robert Boivin — Director (Onyx Films); Mel Hoppenheim — Director (Cinévision); Arthur Lamothe — Director (Les Ateliers Audio-Visuels du Québec).



YOUR NEW AUTHORIZED BOLEX CAMERA RENTAL AGENCY PRICES START AT \$15.00 PER DAY



H16 RX - 5

- Film drive by spring motor or auxiliary electric motor.
- Turret for three "C" (thread) mount lenses.
- Reflex viewfinder with high magnification.
- Ground-glass focusing.
- 400 ft. magazine attachment device.
- Variable shutter.



H16 EBM Electric

- Film drive by built-in electric motor.
- Electronically stabilized speeds of 10, 18, 24, 25 and 50 f.p.s.
- Removable anatomical hand grip with compartment for rechargeable Cd-Ni battery.
- Socket for Sync Pulse equipment and Crystal Control Unit.
- Automatic clapper.
- Bayonet lens mount. Reflex viewfinder with high magnification.
- Ground-glass focusing.
- 400 ft. magazine attachment device.
- Power socket for MM magazine winding motor.



BOLEX 16 PRO

- Release camera, focus lens, zoom from a distance or from "pan handle".
- Shoot sound indoors or outdoors without blimp.
- Thread camera automatically.
- See the 16mm projection and the TV area in the viewfinder.
- View and focus without disturbing groundglass.
- View through finder from behind camera, above camera, and from the front of camera.
- See the amount of footage and the number of frames shot.
- Change film magazines instantly.
- See a 20 X magnified image in the finder.
- Add a simple monopod as a body brace.



Motion Picture Studio, Camera and Equipment Rentals
41 Scollard Street, Toronto, Ontario, Canada. Tel. (416)920-5424

P.E.I. CENTENNIAL RETROSPECTIVE

Spring had tentatively arrived on P.E.I. and the brilliant March sunshine was melting the snow on the hills as I headed toward Charlottetown to attend the P.E.I. Centennial Film Retrospective, held March 20-25.

I had left the Island about a year ago to find the fantasy world of film in that place Maritimers ruefully refer to as "Upper Canada". Consequently, I wondered as I drove along what was in store for me at a film festival about the small province where I grew up. Where were six days of films about P.E.I. going to come from?

As it turned out, festival organizer and P.E.I. film-maker, Rick Hancox, with the help of the Charlottetown Confederation Centre staff, had unearthed approximately 70 films about or by Islanders. Some were unavailable, so about 50 were shown. These included every type of film from Hollywood features to documentaries, commercials and experimental films.

Hollywood

The biggest crowd of the festival turned out, predictably enough to see "Anne of Green Gables" on the opening night of the festival. This 1934 Hollywood production is the screen version of Lucy Maud Montgomery's classic novel about a red-haired girl adopted by an Island spinster and her brother. The story is a world-wide favourite and has been performed as a stage musical in Charlottetown every summer for the past eight years. The film starred Anne Shirley who, curiously enough, derived her stage name from Lucy Maud Montgomery's popular character.

NFB

The second night was National Film Board Night and nine films from the "Board" were shown. The evening could best be described as a study of the evolution of the NFB travelogue. "Canada's Cozy Corner" (1938) was probably the first Canadian film about P.E.I. and "Holiday Island" (1967), I hope will be the last travelogue done about P.E.I. The exercise was interesting in a historical sense, however, and two NFB films stood out above the rest. "The Rising Tide" (1949) told the story of the development of the first co-operatives for fishermen and farmers in the Maritimes. Through co-ops the producers gained some con-

trol over the marketing of their produce. "The Hundredth Summer" (1964) documented the celebrations of three Island communities during the 1964 Centennial of the Fathers of Confederation meeting in Charlottetown in 1864. This film, done in a cinema verité style, for the first time recorded some of the real hopes, interests, frustrations and peculiarities of the Island people.

CBC

Canada's other institutionalized film production house received equal billing with NFB. CBC films about P.E.I. took up the entire third night of the festival. The productions were mostly done out of Halifax in the early 60's and included "Portrait of Robert Harris" (1964), "Charlottetown: A City Story" (1967), "Birthplace of a Nation" (1967), "Room of Destiny" (1961), "Canada's Kentucky" (1963), "A Remembrance of Lucy Maud" (1964) and "Memories of Green Gables" (1972). A lot of the documentary camera work was of the pre-women's lib genre and tended to follow the pretty girls around, ending up on a close-up of some part or other. Rather embarrassing to watch, but nicely nostalgic.

"A Remembrance of Lucy Maud" is a jewel of a film about a red-haired girl who visits present-day Green Gables, house of Lucy Maud's books and finds herself transported in the magic world of Anne. The film was written and co-directed by Jack McAndrew, manager

of Confederation Centre, who was present to discuss his work. McAndrew was also involved in other CBC productions shown about P.E.I., including "Memories of Green Gables", a high quality documentary done for CBC's Telescope. The film focuses on the traditions of the Island as illustrated by the Anne books. It also showed for the first time, scenes of the Island during the winter. It is bleak, but beautiful.

Super 8 Documentary

One of the technical highlights of the festival was a series of super 8 films done by film-maker Jeremy Bisley for the P.E.I. government. Bisley who is employed by Island Information Services, has a highly advanced super 8 system capable of sync sound shooting, multiple track sound mixing and everything necessary to produce professional quality films at an extremely low cost. One of the films shown was a 30-minute documentary on Island Tuna fishing which cost approximately \$60, not including Mr. Bisley's salary. Mr. Bisley noted that the film had recently been transferred to 2" videotape to be shown on several U.S. television stations.

Selling Out

It did not get the biggest crowd, but "Selling Out", the drama documentary by Tadeusz Jaworski of York University created the biggest stir of the festival. Judged the best documentary at the



P.E.I. filmmakers, left to right, Barry Burley, Rick Hancox, Kent Martin, and Niall Burnett.

photo: Chuck Lapp

Canadian Film Awards and nominated for an Academy Award, "Selling Out" has gained a formidable reputation since it was shot on P.E.I. last summer. It tells the story of an aging Island farmer who is alone and must auction off his farm and possessions to retire to the city. Beautifully photographed and poignantly directed, the film at its best is incredibly moving; even at its worst it's just overly sentimental.

Apart from the humanity of the story, the film makes a political point when the old farmer's land is bought by an American. Foreign ownership of land resources on P.E.I. is a matter of grave concern because the Island is so small. It is possible that the "Million Acre Farm" could soon become just a summer home for people from outside the province, and outside the country.

The discussion following the film proved to be quite lively. Film commentator Gerald Pratley was present and gave a brief account of the film's history. He said that Islanders should not think that the film showed them in a bad light, and that all the publicity the film is getting proves that the problem of foreign ownership is widespread. According to Pratley, people everywhere identify with the Island situation. He noted that the film is a re-creation of a situation and not an actual recording of an event in traditional documentary style.

Vernon McGoogan, the retired Island farmer who played the central character in the film, was also present. He felt that the situation depicted in the film was getting worse on P.E.I.: he has had to rent his own farm out because it would have required a lot of new equipment and more land to make a living as a farmer.

Also participating in the discussion were some Americans who had bought land on P.E.I. Sparks began to fly at one point between those who favoured banning all selling of land to foreigners and those who favoured a selective approach. Comparisons with the Detroit-Windsor crime situation were brought up and rather heatedly debated.

Personal Films

Particularly noteworthy during the festival were nine films by Rick Hancox who started in film while attending Prince of Wales College in Charlottetown

during 1968-69. His films range from extremely funny to intensely personal statements about his life and the lives of people around him. "Cab 16", his first major effort is a black and white documentary about a cab driver in Charlottetown who is involved with helping handicapped children. Although "Cab 16" is rough in technique, his next film "Tall Dark Stranger" is a structured, technically polished colour film about a young freak dressed like Christ who turns on a farmer. This amusing film won grand prize at the National Student Film Festival in 1970 and two awards at Oberhausen in 1971.

Hancox' work at New York University "Rooftops", "I a Dog", and "Next to Me", reflect the haunting desolation of the cityscape and the ludicrous life of people who live in the confines of a jungle city. "House Movie" done in 1972 is probably his most significant film to date. Set to a Rachmaninoff symphony, the film is a diary of a period in the life of the film-maker and his wife. The film achieves a remarkable warmth and intimacy as it records significant objects and events in their lives, leading to their move to another house and a temporary separation.

Another personal film shown was a "home movie" of a remarkable family now living on P.E.I. after travelling all over the world with a brood of 17 children. The film was started in 16mm by the father while the children were very young, and has been taken over by one of the sons. Lawrence Casota, who narrated the film in the absence of the unfinished sound track.

"Shotgun" Films

A number of short films were shown which came out of a film course given by George Semsel in 1968-69 at Prince of Wales College. The course started out with a large amount of exposed blank set stock and students were told to make films by doing something to the stock. Semsel was fond of saying "If you can't think of anything to do with it, throw it up in the air and fill it full of buckshot." He backed up the spirit of his suggestion with some of his own films which used a variety of techniques such as hand-painting, hand drawn sound tracks, dyeing, and holes punched in the film.

Some more recent experimental films, by Barry Burley and Niall Burnett, were shown as well. They were "conceptual"

or "structural" in style, somewhat along the lines of Michael Snow's work.

Documentary

Independent film-maker Kent Martin who works out of Charlottetown was on hand to discuss his finely-crafted documentary: "Milton Acorn: The People's Poet." The film has been shown on CBC and is due for another showing soon. Milton Acorn, the former carpenter from P.E.I., is becoming something of a living legend on the Canadian scene both for his rugged, beautiful verse and his radical nationalist views about Canada and the condition of the working class. Kent financed the film on his own and is making a living as an independent.

Commercial

One former Islander, Don MacLeod, who got kicked out of Prince of Wales for his undue interest in film in 1945 now is a successful producer in New York. One of his films got an Academy Award for best documentary in 1966 but the film shown during the festival was a colossal commercial starring Catherine Deneuve. Shot for Japanese television the film is a lavish 4-minute ad for a famous wig-maker. It included a huge studio set-up in New York and location shooting in Paris. The budget? \$800,000. That equals two "Wedding in White"s!!

Hollywood Again

There has never been a feature film shot on P.E.I., but Hollywood almost made it across the Northumberland Strait back in 1948. Apparently the Island Board of Trade did not take kindly to strangers from Hollywood and wouldn't let them over to film the P.E.I. story "Johnny Belinda". The film producers then decided to change the script a bit and make the film in Cape Breton. The resulting film starred Jane Wyman as the deaf and dumb Belinda who is raped by one of the locals and is befriended by the new doctor in the community. Also starring in the film are Charles Bickford, Lew Ayres and Agnes Moorehead. The film drew a full house and wound up the six days of film activities which included discussion periods following each film. ●

Vancouver

The British Columbia Film Industry Association held its monthly meeting and a large number of people were in attendance.

There were discussions on a variety of subjects: the recent submissions to the C.F.D.C. from west coast filmmakers, the Provincial government and its involvement with the film industry in British Columbia, the quota system for Canadian films, tax structures, and the necessity of the British Columbia film community to have a co-operative spirit to better promote a native film industry and to attract outside producers.

Guest of the Association was Vancouver Sun critic Les Wedman, who participated in some lively and healthy discussion about the history and future of feature films in British Columbia. The B.C.F.I.A. also drew attention to Cinema Canada, and asked its membership to support the "Canadian film magazine".

Meanwhile in sunny Pemberton the Spider film company has recently completed the shooting of "After the Dance", the sixth C.F.D.C. west coast grant film in production. The apparent climax of the movie was the destruction of a 1959 De Soto, destroyed by three drunken loggers out on a spree. After several attempts to blow the car to smithereens, the actors started throwing Molotov cocktails, enabling the erstwhile film crew to take some terrific action shots of destruction. The film is a comedy.

Directed by George Johnson and written by Doug White. The actors are Graham Crawley, who wants a chick that will make your tongue hit the floor; Rob Johnson, who attacks his car like a flying commando; and the well-known Irish actor, Hagen Beggs.

Image Flow Centre is currently producing a series of medical education films with John Cassils as producer. Tom Shandel is directing two accident prevention films for the Workman's Compensation Board, while Werner Aellen is producing a feature film called "Wolf Pen Principle" — a recent winner in the C.F.D.C. low budget feature film competition. Jack Darcus, who wrote the script will direct. Jack is the first filmmaker on the West Coast to receive a \$60,000.00 grant, and the project should be an exciting one. The lead actor will be Vladimir Valenta. Shooting is scheduled to begin on June 20th.

Canawest Film Productions Ltd. is currently producing 12 half-hour animated television films for Hanna Barbera. The program is scheduled for release on the N.B.C. television network, as an adult program. Title "Wait Until your Father Gets Home". Jack Gettles of Canawest has recently toured the country looking for Canadian personnel to work on the series. The program calls for a large staff of key animators, assistants, animation photographers, and animation checkers. If necessary Canawest will train their own personnel. Any trained animators or people with experience in film animation can contact Canawest in Vancouver.

Signed: Doug White. Seymour films announced today they have firmed their 1973-74 slate, with principal photography set to roll mid-week. Two second units began photography at various Vancouver Island locations last March. The eleven man crew will complete set construction in several weeks. The company announced they have set up a new branch office in Vancouver. Headquartered in Hollywood, Seymour produces T.V. commercials, theatrical shorts and features.

With regional production becoming a reality the Film Board has been producing a number of films in British Columbia. Peter Jones, NFB producer in Vancouver says regional production is to interpret B.C. in the same manner the NFB interprets Canada, and the Vancouver production office has a mandate to do so. They will also, wherever possible, be using local film-makers to make these local films. The NFB has just completed over three hours of production with several films in progress and more to come. A large number of films will be animation films, under John Taylor.

Here's a list of NFB projects: "Pleasure Fair", "We Call them Killers", "He's not the Walking Kind", "Community Action Theatre", and "Seventh Step to Freedom". Films nearing completion are: "Prairie" (roloscope, animation), "The Bigot" (Al Sens, animation), "Elevator" (animation by Jim Kalnin and Mal Hoskin), "T.V. Sale" (animation by Ernie Schmidt), "Jogging" (animation) and "Bear's Christmas" (animation). Barrie Howells is busy with two films. One an hour special on the Yukon, working title "Yukon", and a film on Stanley King, titled "King".

Plans are also underway for 2 films



Chris Aikenhead working on Garden of Eden. (SFU film workshop)

on Levi-Strauss, another film by Al Sens called "Limits to Growth", a documentary on "Foster Homes", and a film on the conflict of the economic policies of Haida and the white man called "La-X-uit". A couple of pilot films on the people of B.C. are being shot under the titles of "Chilcotin" and "Queen Charlottes". Sure is a lot of activity for the summer.

Simon Fraser University, while not a film school, has a vitality in its film workshop which is all out of proportion to the facilities. Under resident filmmaker Vincent Vaitiekunas, who is the single teacher involved, the workshop has produced seven 16mm films this year. The quantity was matched by the quality of the productions. All of the films were well photographed and had fair sound quality. When films like these are made on such pitiable resources the enthusiasm and dedication of the resident and students are demonstrably self-evident, and go a long way with little stock, no money, and poor equipment. The resident's abilities become the necessary ingredient.

Two talents that stood out in the program were Ron Precious, for his cinematography and Chris Aikenhead as a writer-director. Precious has a sensitivity to both light and content, which gives him most of what a cameraman could want. Chris Aikenhead tackles that director's nightmare, a film about a film director making a film.

Fortunately he doesn't do it seriously, and the result is a delightful send-up of a film director. His target is pretentiousness, and there is more than a grain of truth in the strong satire. In one scene the director is making a speech to the cast and crew about his vision, while the camera pans around the set and shows the grips playing poker, smoking dope and making out with the make-up girl.

A lot of things in the film will sound remarkably similar, and a lot of people will see themselves in beautiful parody. The film is called "Ivory Founts" and it should be worth a prize or two at the next Canadian Student film festival.

"The Naked Man", a western, started shooting April 30th in Barkerville, B.C., scene of the original Gold Rush. It is directed by the Mexican director Rogelio Gonzales who is Secretary General of the Mexican Directors Guild and President of the Directors Society. The cast and crew are a mixture of Canadians, Mexicans and Americans, and Scott Maitland, Canada's busiest A.D., is Assistant Director.

The CBC have started shooting another 26 episodes of the "Beachcomber" starring Bruno Gerussi. The series is being shot on location at Gibson's Landing, 40 miles north of Vancouver.

A P.S. for Canawest, who have signed a contract with Global T.V. to produce a 26 half-hour television series called "The Canadians". ●



Cameraman Ron Precious shooting a workshop film.

Ivory Founts from the Simon Fraser film workshop.



Rob Johnson and Hagen Beggs in After the Dance.



Herb Cotter's LIGHTING ELECTRICAL SERVICES

Gaffer

Lighting Director

Provincial Electrician

22 Years' experience in film and television

Lighting crews supplied
Related trades contacted
Electrical equipment rented, repaired,
renewed, installed, removed

Contractual field and studio main-
tenance
Hydro approved hook-ups, generator
operators

74 Atlee Ave. Scarborough

Telephone 261-1164

Saskatchewan

Film Developments in Saskatchewan

The idea of there being a Saskatchewan "film industry" would probably seem rather far-fetched to the filmmaker in the "golden triangle". Indeed, that there is anybody making films west of the Lakehead and east of the Kicking Horse Pass will come as a surprise to many down east. No surprise however to the twenty or so film-makers who, along with people in government departments and others, got together for a two-day session in Regina March 31-April 1st. The occasion was the Saskatchewan Film Conference sponsored jointly by the province's Department of Culture and Youth, the Saskatchewan Arts Board, and the University of Saskatchewan, Regina Campus.

The immediate purpose of the conference was to gather together as many of the province's film-makers as possible to discuss the future development of film in the province, and by the presentation of briefs give the government some idea of ways in which it can help the fledgling industry.

The proceedings commenced with a lively address from Gunther Henning, the president of Western Films, Winnipeg. Mr. Henning must be one of Canada's most dynamic and peripatetic film-makers having produced films in many parts of the world, as well as in his home province.

He emphasized that for there to be a true industry on the prairies there had to be "regular" and "continuing" employment for film-makers. A succession of Toronto companies sporadically shooting film out there was not enough. He also pointed out that a flourishing industry out west needs strong local markets to support it. The provincial governments could play a significant role in researching the markets, and this in Mr. Henning's opinion would serve a more useful and lasting role in the development of a film industry than the government being solely a giver of grants.

Mr. Henning's final comment, "When it comes to films on western Canada then we in the west should be entitled to produce our own films about our own part of the country, our people, our feelings and our wishes," was a theme taken up later in the conference during the presentation of briefs.

The National Film Board's much publicized policy of decentralization was seen as a mixed blessing. Does it mean that the NFB will hire people on the prairies, or send crews out from Montreal? As one brief put it, the NFB "has made some suitable noises to appease the natives up-country. All colonial bureaucracies eventually see their power threatened, and then feel the need to make a few paternalistic gestures in the hope that the natives will not rise."

The NFB has a very fitful relationship with western Canada. On the rare occasions that they do make a film out west the crews come like thieves in the night to make their definitive statement of the western situation. And how they seem to hate being out west! Or they come with forewarning as did one Executive Producer currently working on a series of films about the prairies. When asked if he would use local crews, came the easy reply, "There aren't any — except perhaps for an outfit in Edmonton who are trying hard. Let's face it, this is an essentially colonialist situation."

CBC had their share of the knocks too. Is anything more than the very minimal local programming allowed in that corporation? Does every decision have to be made in Toronto?

The role of the government in the development of film production is very debatable and one can easily hurt private enterprise sensitivities. A number of suggestions were given, however, to the Saskatchewan government for consideration or action. Chief among these recommendations were:

1. The Government should impose Canadian content regulations in provincial theatres (50% shorts and 10% features).

2. The Government should insist that local technicians be used on all NFB and CBC productions made in the province. It should also insist that more productions should originate in the province, especially from the local CBC station.

3. The Government should insist that the NFB and the CBC clarify their decentralization policies.

4. The Government should conduct a survey of provincial resources and develop a market research program that would be of benefit to the private sector.

5. The Government should examine the possibility of creating a Crown Cor-

poration that would serve as a facilitating agency helping Government Departments and private film companies as well as various community groups who have need of access to film and television production facilities.

6. The Government should devise community projects involving film and television technology along the lines of certain NFB "Challenge for Change" programs. These programs would be directed at underprivileged groups and rural communities.

7. The Government should develop educational programs in film and television technology. Currently the University of Saskatchewan, Regina Campus has an M.F.A. program in film that could be built up to be of use to serve the increasing demand for media specialists not only in the private sector, but also in the area of cable television, educational television, etc. This degree program could provide a unique training program in Canada with students taking classes in addition to working in the field with private companies, community colleges, cable TV stations, etc.

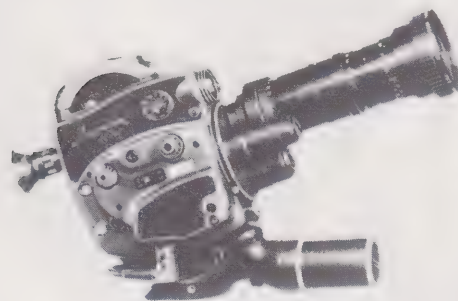
After a great deal of discussion it was decided to form a steering committee that would look into the possibility of forming a more permanent organization of film makers similar to that formed in Manitoba last fall.

It remains to be seen whether the established commercial companies are going to come out of their relative isolation and think of transforming the provincial film scene through imaginative cooperative efforts and bigger joint productions. If they opt to maintain the present situation, then the initiative will lie with newer and more aggressive groups like the Regina Independent Filmmakers and Buffalo Film Productions, who have the energy, expertise and ideals to make a film scene on the prairies as radical as that in Québec.

Terence St. John Marner

Author of "Directing Motion Pictures" and "Film Design" (to be published this fall). Currently Assistant Professor in the Film Program at the University of Saskatchewan Regina Campus. Presently at work on a series of ethnographic films concerned with the Slave Indians for the Institute of Northern Studies, Saskatoon.

The brilliant performance of Beaulieu cameras is the result of many years of research and development in electronics and miniaturization techniques. They are the most technologically advanced Cine



cameras available. Beaulieu Cine cameras feature 100% transmission of light to the film and to the eye piece through its unique mirrored shutter. "Reglomatic" exposure control automatically adjusts instantaneously to the slightest change in lighting. Interchangeability of lenses, power zooming and variable electronically regulated shutter speeds.

Beaulieu R168

Extremely light weight and portable. The body weight just 4½ pounds! With its sync-pulse generator the Beaulieu R16 makes a very light, easy handling and extremely strong picture/sound outfit when hooked up to a compatible tape recorder. Standard lens is the versatile Angénieux 12 to 120mm zoom. And there is a full range of accessories including a 200 foot daylight load magazine. Three other Beaulieu R16's are available to accept virtually any lens system offering endless possibilities.



Super 8 model 4008ZM2

Two models available. With 6 to 66mm zoom lens for extreme wide-angle photography. Rewind and multiple exposure. Or with 8 to 64mm zoom lens and capability for sync-pulse generator.

Both feature built-in point blank range macro cinematography capabilities.



If you would like to receive our 16 page color brochure on either of the above mentioned cameras or the latest Beaulieu "News 16", write our Professional Products and Services Group (P.P.S.G.) at the address indicated below.

Beaulieu 16mm and Super 8 Cine cameras... designed and engineered for the sophisticated filmmaker.



BEAULIEU

Anglophoto Ltd., 160 Graveline St., Montreal 376, Canada.

WHO'S DON OWEN?

What's he done, and what's he doing now?

by Natalie Edwards

A Montreal winter: on location for the Ernie Game



Quotations in this article are from Toronto, Montreal and New York newspapers, and magazines as noted, as well as transcribed from Owen's talks at a Toronto Film Society Seminar in May 1970, film class notes and taped personal interviews.

Natalie Edwards is a Saskatchewan-born free-lance writer living in Toronto. She loves film.

* * *

Personally, I don't give a damn about film as film. I want to communicate with it. As a poet, the only people I reached were my fellow poets. I think it's important not just to make good films, but films that audiences want to see.

Said Don Owen to Howard Junker of the *Montreal Star* in 1964. This relative newcomer to the National Film Board's Unit B was being interviewed by the venerable *Star* because at 30, with only two small but worthy little black and white NFB shorts to his name, he had just shot a full feature-length film called *Nobody Waved Goodbye* (shoving the NFB's intended first feature, *The Drylanders*, in the shade), and was about to make history (Canadian) with it.

Times passes. It's almost a decade since 1964. Those who don't say "Who's Don Owen and what's he done?" may be saying, "What's Don Owen doing now?"

He started out like many a potential film maker thinking he was something else — maybe a poet. And he went to University of Toronto as people do now, taking whatever interested him, skipping the important-paper bit, the degrees. No grants, so he worked summers for Forest Rangers, in a mine, as a fire spotter. He naturally ended up as a CBC stagehand. And he hung around the Greenwich Gallery and worked at being a poet, just like Irving Layton and Leonard Cohen. And maybe had second thoughts about his poetry. About Leonard Cohen he said in a *Saturday Night* article:

I could get used to the idea that he was a better poet than I was, but he always seemed to leave the gallery with the most interesting woman there, the one I'd spent all evening trying to get up enough nerve to say hello to.

And he discovered film.

Living in Toronto when I was a teenager there was very very little film to be seen. Well, that's not accurate. I was not aware of film, that's all. I came from a working class background and found my way into writing somehow and it took me a while to discover what film was all about. That took place when I started attending meetings of the Toronto Film Society. I saw a few of those masterpieces . . . and suddenly I began to realize what the fantastic potential of the medium was. And then the TFS had a series on Sundays in which they showed 2 or 3 works by one director — and I remember seeing Max Ophüls' work, three films I think, something staggering, and the whole kind of possibility of film began to bloom for me. So it wasn't long after that that I took the opportunity of going down to the Film Board in Montreal to work, and it was there that I began to learn how to put a film together.

In Tom Daly's Unit B of the National Film Board were Colin Low, Roman Kroitor and Wolf Koenig when Don Owen joined it. Daly became a kind of guru for Owen, taught him, encouraged him, let him develop. Daly, himself influenced by Grierson, now heavily influenced Owen, who was ripe for hard work and a direction for his creative energies.

When I went to the Film Board . . . I felt like a man who was desperately escaping from some terrible misery because I was very unhappy in Toronto. I was working as a poet and I had come to realize that my work was pretty poor, and I felt very badly about it and of course I . . . sort of dried up — all those things having to do with a relatively emotionally mixed-up childhood.

Runner (1962)

His first film, *Runner* was a black and white 12 minute short about Bruce Kidd.

A film that was in praise of an athlete, but praising him in a rather lofty way . . . I was interested in the idea of the Pindarian Ode . . .

and so on . . .

Classically constructed, with a commentary written by W. H. Auden at Owen's request, the film was described by the British Film Institute in 1964 as a poem. ". . . it is a film about running or the runner. Matching a very apt quasi-Greek commentary by W. H. Auden, the camera focuses on legs, feet, balancing arms, the body in motion. The style is Spartan, spare and very disciplined; this matches perfectly the control and grace of the runner, and results in a poem to the human body in motion which is wholly successful."

Actually, not quite, according to Owen.

There is a sense in which *Runner* is a kind of perfect film with a very very serious flaw, and that is the commentary is just too dense to understand.

Owen is grateful to the National Film Board for the training he got with them, and the freedom to work without time or commercial pressures.

After I'd finished shooting the film the executive producer, Tom Daly, put me in a cutting room by myself and said, cut it. And left me alone for two months.

In this first film Owen's talent of marrying the technique and style of a film to its subject matter, in this case a classical construction to the sense of discipline and single-mindedness of the runner, was already apparent.

Meanwhile, about 1960, the new light-weight, sync-sound, hand-held cameras created *cinéma vérité*. Godard's *Breathless* in 1959 was revolutionary; in 1961 Cassavetes made *Shadow*s. Owen, at this time, added to his experience by working with the French Unit of the NFB as a cameraman on films like *September 5 at St. Henri* (a documentary of a day in a working class district) and *La Lutte* (on wrestling). He liked the French Unit's spirit and use of improvisational techniques.

Toronto Jazz 1964

Toronto Jazz is my first example of working in a candid tradition. It was a film in which I did a lot of experimenting with *cinéma vérité*, with the idea of shooting things just off the cuff. In a sense I think *Toronto Jazz* is a less successful film, in fact it's considerably less successful — it just never worked.

There are lots of good things in it nevertheless, like seeing 1964 Toronto again, the streets and trees and buildings (now so changed), the nightclub life, Michael Snow as a little-known artist and musician, Don Francks in one of the ups of his bobbing career. But most of all the film is interesting as part of Owen's work for illustrating the way he again uses a technique that harmonizes with his material. The casual hand-held camera, unscripted dialogue, the scenes whose length is determined only by their interest, the improvisational inventiveness, all are themselves like the jazz they are showing: spontaneous yet controlled. Mind you, it doesn't quite work. Owen, the poet, is not quite a jazzman on film. But by 1972 he had a firm grasp on this technique for his recent film *Cowboy and Indian*, which has, incidentally, the same subliminal theme: the nature of the creative male, his surroundings, ambiance, the landscape of his creative life.

Nobody Waved Goodbye 1964

Now, with a 12 minute and a 27 minute film behind him, Owen was assigned a half-hour documentary about a probation

officer and a juvenile delinquent, calculated to be shot in 3 weeks for about \$30,000. And he shot **Nobody Waved Goodbye**. In five weeks (spread out over a year). For \$75,000.

I proposed it as a kind of half-hour story film, and on the original budget it's a half-hour story film called **First Offense**. I started shooting and in the first three days we shot almost half our budget of film and I was already into deep trouble because we were doing something that hadn't been done before, certainly at the Film Board anyway.

John Spotton, who was also Owen's cameraman on **Runner**, just kept shooting . . .

. . . and I kept on ordering more film. It so happened that all the people were away so that in fact there was nobody at the NFB to say don't send any more film. They kept on sending film and I kept on shooting and the story kept on getting more elaborate and more elaborate, and I added scenes — the great thing about improvising is you're really writing the script while you're shooting — so the thing grew. And when I came back to Montreal four weeks later, I was then something like \$10,000 over budget, and I shot 50,000 feet of film instead of 25,000 feet, and I said: I shot a feature.

The NFB didn't fire Owen, and with co-producer Kroiter's backing, Daly's defense, and encouragement from all of Unit B, they let him finish the film. However, the NFB never did quite know how to handle the 80 minute bastard he gave them, so they slipped their surprise feature almost unheralded into Toronto and Montreal in December 1964. And it died.

I was really broken by this. I mean it really shook me. It shook my confidence, terribly.

Nobody Waved Goodbye had been shown at the Montreal Film Festival in the summer of 1964, but Gilles Groulx' **Le Chat Dans le Sac** won, and the Canadian Film Awards judges refused to name an overall 1964 Film of the Year claiming there was just nothing good enough. However, the film won the CIDALC award in Mannheim, Germany, and the Flaherty Award, the British Academy award for best feature length documentary in London, and in September 1964 Judith Crist considered it the highlight of the New York Film Festival.

There was nothing more deadly in 1964 than the word **local**. And this was a local show. Bob Fulford commented in the *Star*: "It seems too bad that the National Film Board is bringing its latest feature into town in such an apologetic way . . . It was made here with a local cast and a local director; it's subject is middle-class Toronto suburban society and an adolescent's revolt against that society . . . But the Film Board is bringing it here in something like secrecy. No publicity campaign that you can notice . . ."

Times have changed, and you have to remember 1964 to recall how disheartening the words **Toronto** and **Canadian** were also when Frank Morriss said in the *Globe*: "It is a sad, dreary, Owen directing Julie Biggs and Peter Kastner in **Nobody Waved Goodbye**.



ineffectual but sometimes moving little film the New Yorker theatre is showing for Christmas. **Nobody Waved Goodbye**, a NFB feature movie made in Toronto with a cast of Canadian actors, illustrates the plight of teen-agers . . ."

In the States however, the problems the film dealt with were more common, or at least more acknowledged, and as big broad and superficial films were common-place, so this lean, honest and original work was a refreshing change. In April 1965 Dan Rugoff distributed it through Cinema V, spending \$70,000 (almost its original cost) on promotion, and deliberately keeping its low-budget Canadian art-film origins quiet. And the New York Critics loved it.

It was hailed as "an exceptionally fine movie" by the *New Yorker's* Brendan Gill, "commensurate in the purity of its intentions, and even in the artistry of its execution, with 'The Catcher in the Rye'." (And oddly enough now shares the fate of Salinger's book by also being offered in high school courses.) *The New York Post* found it a film that views "a contemporary reality with shocking cinematic clarity" and is "alternatively fine and uncomfortably simple." Crowther of *The Times* found it "admirably put forth." *The Daily News* liked the "spontaneous effect" of the improvised dialogues. *Time's* reviewer found the poetry in the film: it "conquers its simple ideas and tangled verbiage with cool cinematic assurance, turning a problem play into a poem." And in the *Herald Tribune* Judith Crist declared "it is a film you should not miss . . . it is a 'small' movie — and a universal one . . ." and put it on her Ten Best List for the year.

And so it came back home, and did well, grossing \$5,000 a week at the Nortown in Toronto compared to the meagre \$3,500 in two weeks it made on its first appearance at the New Yorker.

Nobody Waved Goodbye was very important to me personally, because it was the first film that I made that really took off, and was very successful.

In terms of style, Owen worked hard on this film to develop the extraordinary marriage of spontaneity and control he desired.

I was trying to search for the kind of flexibility that you have in candid films, with the formal aspect that **Runner** had . . . a very controlled kind of improvisation.

To do this he used his own story outline, wrote an analysis of the motivations of each character in each scene, and took the actors aside individually explaining only their own motivation to them.

. . . and telling them two totally different stories of what was going to happen, so they often didn't know when they came together and started to talk that they had two different kinds of information.

Peter's surprised laugh when Julie tells him she's pregnant was

Alexis Kanner in the *Ernie Game*.



authentic. Owen extended his own experiences, using the personalities of his responsive cast, and the result made the film seem very honest.

The film tries to get at something in North American life, and get at it with a certain honesty. There are mistakes in it. It was made in a rush and it gets talky in places. It needs a little more control — possibly a compromise between improvisation and written dialogue.

And this is the cinematic problem central to Owen's work: how to retain the natural and keep it under control. How to make movies like jazz — spontaneous and responsive, yet artistically formed, defined and limited. Maybe how to live that way. Godard was making films like that: *Breathless*, *Une Femme est une Femme*, *Vivre sa Vie*. In an interview in *Objectif*, Owen said:

J'admire beaucoup Godard, et bien que je n'essaie pas de le copier, j'aimerais arriver à avoir la même approche que lui vis-à-vis de la mise en scène."

As the first National Film Board feature to open in New York, *Nobody Waved Goodbye* made history. The Film Board continued Owen's training, and Owen concluded:

Actually the film was under-praised in Canada and over-praised abroad.

Three shorts: 1965

Now if you're somewhat fancifully minded, it's fascinating to note what the Film Board set this inspired and unruly guy to next. First, he was sent to the top of the girders on a New York construction site where the famous Caughnawaga Mohawks of Quebec work, to film *High Steel*, and before he got that cut and finished, he was bundled off to zap around two provinces preparing a film on four poets on a university tour, which eventually appeared as *Ladies and Gentlemen, Mr. Leonard Cohen*, and had to be completed by Don Brittain when Owen was shipped off to Africa to Itu, Nigeria, to shoot a documentary on a young CUSO Doctor, Alex McMahon and his wife, *You Don't Back Down*.

High Steel taught him to handle 35 mm. color, and its use in the film is careful and effective. He loved the adventure, and he didn't fall off the girders.

This was a very scary film to make. But one of the most important aspects of film making for me is the adventure that's always been involved in it. Shooting on the steel meant we had to go up 24 stories and we were shooting off very narrow beams . . . and so we felt at once heroic and foolish at the same time.

Owen wrote, directed and edited it himself, picking up a Canadian Film Award as "best editor" for it. It was also his first 35 mm. theatrical short.

It's a very challenging form because it's a chance to compress a great deal of material into a very short and lyrical form and you don't structure it the way you would a dramatic work.

It was shown on CBC-TV May 1965, and had wide theatrical distribution.

The one-night-stands with the performing poets were hectic — so rushed in fact that it was almost impossible to film. At least for Owen. So instead he got stoned a lot with his friend Leonard Cohen, and shot the Pierre Berton interview, the performance, parties and make-up room sequences, while Don Brittain shot the rest, including some fascinating footage of Cohen musing about himself in a hotel room. *Ladies and Gentlemen, Mr. Leonard Cohen*, is a good film portrait, but Owen considers it mostly Brittain's film.

Filming *You Don't Back Down*, Owen didn't even get lost in Africa, though the Biafran war was about to start. Driving through a crowd of Ibos in the midst of a political rally, their



NFB *High Steel*

car was stopped and surrounded.

Then they started to rock the Volkswagen, back and forth, and there was a moment when I felt — sheer panic — then somebody laughed, and they all laughed, and the tension was broken and they (*the crowd*) opened up and we drove on. But you could sense that fantastic tension everywhere. It was a great experience.

You Don't Back Down is 28 minutes, shot in 16 mm. black and white.

In a sense I suppose the big experience for me in this film was making the film, going there, and being like the central character, rather square, and protected, and innocent, and coming up against death and — incredible things.

The work that Owen did on these three shorts, plus an effective CBC Telescope on *Monique Leyrac in Concert*, greatly increased his technical competence and prepared him for something unique and personal again.

Notes for a Film About Donna and Gail, 1966

Using the successful candid style of *Nobody Waved Goodbye* and 16 mm. black and white, Owen began a probe of the schizophrenic nature of friendship in a pair of working-class girls, Donna and Gail, and, as he experimented with several film styles in order to try to capture the elusive nature of his subject, he logically titled the 48 minute result, *Notes for a Film about Donna and Gail*.

This remains his favorite film, despite the fact he is usually very fond of whatever he's just been working on. Unlike

Nobody Waved Goodbye, which linked actor Kastner's experiences with Owen's own knowledge of rebellious adolescence —

I did come to put a lot of my own life into. People say the boy is very much like me . . .

. . . **Donna and Gail** was not so noticeably a personal film and has never been criticized as the later **The Ernie Game** was, for self indulgence.

The film is visibly organized in Godardian sections; there's a prologue, and episodes of the two girls meeting, settling their apartment, working, dating, and breaking up, followed by an epilogue. The naturalistic factory sequences are memorable, and quite unique in Canadian film, and the performances by Jackie Burroughs as Gail and Michèle Chicoine as Donna are downright remarkable. Although several styles are implemented (direct interview, voice-over interview, story-telling, candid camera) basically Owen still is experimenting with a compromise between the spontaneity of improvisation and the tighter control of scripted dialogue (using Gerald Taafé's "charming script").

I'm after the real honesty of the situation. And as you work with actresses in the environment of the story, you begin to find ways of doing what is real that even the best writer couldn't, at his desk.

As an undercurrent to the girl's relationship, while the narrator (read by Pat Watson) ponders their attraction to each other, and their effects on each other, he also reveals something of his own lonely problems, and of how studying the girls aids him in understanding himself.

In a lecture to a night class on film Owen explained that he was fascinated with the subject because the separate natures of the girls were like parts of himself: the practical, hard and realistic; and the imaginative, immature, responsive, yet separate. He said in **Take One** of the film, that it

. . . expresses my own particular kind of schizophrenia — my teeter-tottering between two worlds . . .

Martin Knelman, writing for the *Toronto Star* in 1968, described the film as "intimate, spontaneous, personal, probing . . . the film is a study, a sketchy and unpretentious effort" whose scope he felt revealed "what we ought to be doing in film in this country right now."

Notes for a Film About Donna and Gail won in the medium-length category at the Montreal International Film Festival in 1966, and received a General Information Award, Canadian Film Awards, 1967.

When I started to make **Donna and Gail**, I was starting to make a film in which I had to solve all the problems because they were completely new ones in terms of what I wanted to do. I found myself out in areas where I didn't have any examples to fall back on, to do the kind of film that I wanted. And somehow that was the moment for me of really becoming a film-maker. Nothing I'd done before that really touched that level.

By this time in Owen's work, after six years and six films with the NFB, several themes are apparent. One concerns the middle class. He told Dusty Vineberg of the *Montreal Star*:

The middle-class isn't something I despise. After all, most people want to get married, have children and aspire to that kind of life. But how are we going to survive that kind of life? How do you live a life where you don't destroy your children, which is creative and meaningful, and where there is love, in a society in which all obvious needs are satisfied?

He remains interested in this problem, how you survive and make your life meaningful in an affluent society. After all, he says, if all the social revolutions are successful, what you end

up with is well-fed, well-clothed, well-housed people. And once you've achieved that, then what . . .

About his African film, **You Don't Back Down**, he said:

Nobody caught on but it is really a film about my basic theme. The McMahaons are from a very middle-class background. These people are forced to reconsider their values, and that's good.

And **Nobody Waved Goodbye** was highly praised for its sensitive comprehension of the middle-class. His *au courant* awareness caught the drift of the times accurately.

Nobody Waved Goodbye was the story of a young man from a middle-class home who had a banjo and ran away from home to sing songs. (*It was*) just around the time Dylan was about to start singing. I don't think he was on the market. But it certainly wasn't based on Dylan, it was just my intuition about what was going on. And it preceded the whole movement.

And finally, **Rosedale Lady**, the film he should be making now, may once again examine middle-class values.

There's a sense in which **Rosedale Lady** is a reprise of **Nobody Waved Goodbye**. **Nobody Waved Goodbye** is about a young kid breaking out of a well-to-do middle-class home and going out and becoming a thief. And this is the story of a thief breaking his way into an establishment family . . . and taking up a role in society as a kind of responsible person.

Another theme is the complexity of his own character, the nature of a divided personality. First explored in **Donna and Gail**, who represented two aspects of his psyche, he prods it further with **Ernie of The Ernie Game**, who represents the oil-and-water-in-one combination, creating a character so in flux and so evasive of self-understanding that he can only be a loser. This was to be a trilogy, but Owen said:

The third film I lived through. That's what I've been doing. The idea of the film, **Going to Gail'sville** it was going to be called, was about going to the country to live, something I'm doing right now.

However there are a lot of uncompleted projects in every film maker's life.

All the things I wanted to do and never did, eh . . .

But meanwhile Owen became drawn to some highly personal impressions written by Bernard Cole Spencer about mental hospitals and mental illness, that the NFB might use for a documentary on mental health.

I didn't even know at the time why I was interested in it. It was as though my sensibility was excited by it in an unconscious kind of way.

The Ernie Game, 1967

. . . originally it began as a story of a man who was presumably a schizophrenic and as I started to work on it I became aware first of the appalling ignorance on the subject . . . the whole nature of insanity is so far away from our understanding. It's like another human existence.

He decided to use the **Donna and Gail** characters again to help interpret the character of Ernie.

I wanted to suggest what a schizophrenic was without telling you, and the way I suggested it was to show the relationship between the two girls . . . two people who are totally opposite in qualities, because that's what schizophrenia is, the inability to resolve one's impulses going in opposing directions. We all have it. We're all schizophrenic. To an extent.

A co-production between the NFB and the CBC, **The Ernie Game** was intended to be one of a number of such efforts (including Kelly's **Waiting for Caroline**) to be shown on CBC-TV (Festival) and then released to movie theatres: a Centennial Project.



Don Owen directing Judy Gault in The Ernie Game.





... an astonishing amount of pressure was put on us, both Ron Kelly and myself. I mean we really had a sense that it just had to be fantastic. And we had **two** sets of executives to deal with: the CBC and the NFB...

The big budget also made people nervous. Shooting was delayed while Owen replaced an ill director for some adventure-some filming of the formation of a volcanic island off Iceland, and again when he was required to shoot a scripted documentary about an adopted boy, *A Further Glimpse of Joey*, for the NFB.

I was about to shoot *The Ernie Game* ... desperate to get going on it, and the Film Board said to me, before you shoot *The Ernie Game* you have to shoot this film ... (*It was*) partly to make me get more experience working with actors because they were afraid in such a big budget film ...

Owen prepared a 140 page script, and had a nine week shooting schedule and a budget of \$265,621. The 86 minute 35 mm. color feature took somewhat longer and went over budget. It was shown on CBC-TV November 8, 1967.

Time called it a "... low budget production (\$300,000)" and rated it "not-to-be-missed." But that December Senator Fournier, a Conservative from New Brunswick, called it and Kelly's *Waiting for Caroline* (which went \$190,000 over budget) "indecent, immoral and repulsive ..." and hoped the films would "never again be shown in Canada or anywhere else," as he bitterly complained to the Senate about their cost. The third projected CBC-NFB co-production was not made.

Despite Senator Fournier's help, the film only ran two weeks at Cinecity in Toronto in October 1968, and a subtitled version didn't open in Montreal until February 1969. Columbia distributed.

Owen said in *Take One* in 1967:

The Ernie Game is very modern, very contemporary. The things that it deals with are things that are the preoccupation of the psychedelic generation ... sanity, insanity, consciousness.

The film was beautifully shot in Eastmancolor by Jean Claude Labrecque, with Owen carefully guiding the psychological effects of color. Background music was by the then little-known Kensington Market. Leonard Cohen sang a song in a party sequence that suggested a poetic key to the film: "It's hard to hold the hand of any man, who's reaching for the sky just to surrender ...".

In style, Ernie's complex and enigmatic character, and the film's open-ended construction belong to a coolly observant, unromantic novel, and Owen admits to trying to use film personally as if he were writing a book. He experiments with film poetry too, capsulating clues and statements in certain symbolic little scenes like Ernie kissing and trying to know and love the cold-reflection of himself in a mirror, or the double-

edged sequence of Ernie shooting people with an empty camera, watching with delight his momentary influence as they react.

The *Ernie Game* excited contradictory responses in viewers and critics. At the time Gerald Pratley wrote in the *Toronto Telegram*, "The *Ernie Game*, viewed in a press preview, is an utter failure ... The character of Ernie Turner in the film, monotonously played by Alexis Kanner, is a totally uninteresting young man ... He walks through the picture, aimless and foolish, and leaves us quite unmoved ... And it is doubtful that he has any appeal for the younger generation which is supposed to be turned on to this kind of outcast, anti-hero."

At the other extreme Mark Slade, a young man writing for the *Montreal Gazette* the same day, gave a four column praise-laden eulogy to the film: "His dilemma is the dilemma of his age ... he is trapped in a social experiment which, in a mindless zeal for success, has long since dropped any pretension to human value." Slade sees Ernie: "As many sided as an insect's eye, this fellow wanders awkwardly into our psychotic space, stays awhile, makes us laugh, makes us cry, then recedes behind the drugged blur of an upstairs window. To live with him much longer would be unbearable; he can hardly live with himself."

People in fact reacted to *The Ernie Game* as they would have reacted to Ernie. Clyde Gilmour in the *Telegram* found "The foolish, self-absorbed drifter of the title role, played with undeniable skill by Alexis Kanner of Montreal, is a boring and irritating character," and appears to have small tolerance for "This parasitical fellow, with his condescending smile and his allergy to soap." While *Toronto Star's* Patrick Scott called it "... an unalloyed disaster" and claimed it must "rate as the largest pile of garbage committed to film since the invention of the nickelodeon."

Joan Fox, in the *Globe*, noted "A little warmth in this study would have worked wonders," typifying the irritation felt by many viewers who wanted to, but just couldn't, take Ernie. Owen's cool, anti-sentimental, anti-romantic direction denied direct empathy with the character.

I was determined to be kind of very cold and outside the character.

Owen's skill at luring the audience into caring and then alienating them the moment they did, kept the character remote, unknowable. It perplexed the audience with the same kind of dual reactions to Ernie that Ernie had himself to society. This induced something like schizophrenic sensations in the audience resulting in uneasiness, irritation, insecurity. It also perfectly illustrates Owen's technique of matching the style of his film to its subject. (McLuhan was then saying, the Medium IS the Message!)

Bob Fulford observed in the *Star*, 1967: "The *Ernie Game* exemplifies Owen's method as well as his central theme — it's open-mesh filming, lots of gaps, lots of questions unanswered. It demands participation."

At the Berlin Film Festival in June, 1968, critic Elvira Reitze praised the film "... so full of gags and pain," while at home, the wonderful Wendy Michener, whose death was such a sad loss to Canadian film criticism, called it "nothing less than the best English-Canadian fiction film to date and, what's more, a strikingly original, highly personal and engaging film," and after her fourth viewing, added, "all those who can't stand weakness or failure will probably despise both Ernie and the film."

What it's all about were all the things that were wrong with me.

An Etrog for best director was awarded Owen at the 1968 Canadian Film Awards, after *The Ernie Game* was pronounced Best Feature.

(The Film maker) must expose himself, and that involves the possibility of great pain. When I made *The Ernie Game* I went through what Ernie went through. By the time I finished I was exhausted.

By this time Owen needed a break and his family life needed mending.

Working at the Film Board one tends to neglect one's life. It's (*the NFB*) inaccessible, so you tend to go out there and stay out there. You are away a lot. By the time I left I had a real patch-up job to do on my life . . . on my marriage.

Separated from the Film Board, Owen did a brief stint for the United States Information Agency scripting *The Real Big Society* with a group of lower east side kids, then with a Canada Council Grant, took off to "study film making abroad" travelling to London, Paris, Rome and Berlin to meet film makers and study techniques during actual filming. The family settled in Ibeza, (Santa Eulalia) Spain, for 10 months of peace and rest.

He sounded confident on his return. He told Melinda McCracken in the *Globe*:

I'm willing to try anything once. Any drug or experience. It's an obligation you have to your sensibility as an artist. I have to keep changing. I change my appearance about every six months. My hair gets longer or shorter. I get fatter or thinner. Even with a family, I have to keep this insecurity and change in my life. You can do both.

On Judith Crist's recommendation, he was asked by the Albright-Knox Art Gallery in Buffalo, N.Y. to make a film about their gallery, and given free reign as long as he included the important works.

Gallery: A View of Time, 1968

Gallery is a classic, inventive and dazzling 14 minute color trip in the Albright-Knox, synthesized with a vivid and unusual sound track using electronically magnified footsteps, typewriter sounds, children's voices and twentieth-century noises, generally for harmonic, though occasionally for contrapuntal, effect. McCracken reviewed it in the *Globe* as "a work of art in itself," and it satisfied the gallery well, justifying the opinion of Smith, the Gallery director, that "Owen is the best" and of Houston, a member of the Board, who felt "he's probably the most promising young film producer in America."

This work proved that Owen has mastered cutting, editing, filmic rhythm, organization, structure, original sound, and the ability to unite all these and say something explicit (about the gallery, its architecture, its uses) and implicit (about modern art, its connections with modern life, its sources) with control and style and with beauty.

He'd already established a reputation as a director who brought tremendous realistic performances out of actors (Peter Kastner and Julie Biggs in *Nobody Waved Goodbye*, Michèle Chicoine and Jackie Burroughs as Donna and Gail, Alexis Kanner as Ernie, and Judith Gault as the later Donna), and now with further proof of his skills as a film maker and a shelf of awards behind him, where were the great Canadian films he should be making?

Three CBC Telescopes, 1971

Snow in Venice, *Richler of St. Urbain* and one on Coughtry in Ibeza.

. . . it meant going to Europe and shooting three films in three weeks in three totally different locations: one in England, one in Spain and one in Italy . . . No script . . . I just shot them right off the cuff.

The two screened on Michael Snow and Mordecai Richler are good film portraits, carefully constructed, cut and balanced, resulting in apparently casual, slightly unorthodox, entertaining programs.

Owen's skill at matching film technique to the characteristics of the film's subject worked particularly well capturing artist-

musician-film-maker Michael Snow, whose extraordinary film *Wavelength* was the prizewinner at the Venice Biennale. The style of *Snow in Venice* involved a careful blending of the necessary factual, biographical aspects, a quick look at the Biennale itself (the camera literally rushing around and past things, a scoopy view), some camera trickery with a projected image (raising the question of just what an image is), and a long concluding section just following Snow around as he photographed himself with his Polaroid, while he tried to place a moving blurred portrait of himself in front of a focused background of classic tourist shots of Venice. This section of the *Telescope* expands Snow's statement that "it is central to his art to collaborate with chance," by doing just that as it observes Snow trying to solve the problem he has just set himself, also illustrating his comment that "the artist makes up the rules of the game and then attempts to play it."

Richler of St. Urbain . . . was just when he was finishing *Horseman*, he was struggling through that tidying-up work. I really got to like him enormously.

The main effort of this *Telescope* portrait was discovering the interest in the character, letting Richler reveal himself, his way of life, his thoughts.

Another one on *Graham Coughtry in Ibeza* which never got finished. I still have only the cutting copy of it now. But it's one of my very favorite films. It's very weird, strange — a peculiar film. (*Actually*) it's finished, but the CBC refused it, so it never got test printed. It's just really very poetic landscape description with some very new things evolving with the camera.

And after that?

Then I did some commercials. I thought it was great. I learned a tremendous amount about time in film, like how much you can get into a ten-second shot.

Cowboy and Indian, 1972

In 1972 Owen, under a contract from NFB, made *Cowboy and Indian* for an amount neither he nor the NFB care to mention. "The most expensive," says a critic, "home movie ever made." Maybe the best too.

I figure it's like a home movie.

Here in *Cowboy and Indian* Owen pulls together his special ability to view a subject in the subject's manner, to comprehend and communicate the creative person's life, to suggest creativity, to film in an apparently informal, casual, relaxed manner which in reality covers a well-constructed, symmetrical, totally unified skeleton under the loose flesh of the body of the film. The work is truly organic.

This style, begun with *Toronto Jazz*, extended with portraits of Cohen, Snow, Richler, Coughtry, really swings here. As in *Jazz* itself the seemingly haphazard, relaxed improvisations within the rhythmical framework, sometimes work really well, sometimes not. The result is a look at the life and times of two artists (here, as in *Donna and Gail*, he uses the contrast between types to accentuate the individual characteristics of each), Gordon Rayner and Robert Markle, their work, their environments and their way of life, that will stand as one example of how to treat the elusive subject of artists, by avoiding the clichés so often found in informative little films busily proliferating for educational TV, high school film libraries, etc.

"An artist's life is exemplary," says Michael Snow, and indeed it does epitomize what contemporary people are beginning to realize is a desirable way of life. And *Cowboy and Indian* is every boy's dream come true, it seems to be the perfect life: a world of fun, inventiveness, friends, food and love. In the absolute core of the film Markle's wheezy irresistible laugh seduces the audience into joining him, and when, by the end of the central section, the casual chaotic crowd

**For 26 years
we've been bringing you
the best.
Get ready for
a lot more.**



**Kingsway Film Equipment Ltd.
For Professionals.**

Steenbeck.

The first portable six plate Steenbeck is on the way! Add to our list of the finest film editing machines the new 16mm six plate Steenbeck ST1900. It's got three speeds—2 frames per second, synch speed and 80 frames a second. Picture and sound can be decoupled from interlock individually. Tracks can then be moved forward by hand.

Take up, as in all our Steenbecks, occurs with the greatest care and all have a brilliant and sharp picture.

Check into the new ST 1900, ST 1400 and ST1400C and all our other models.

Call or write us for information on our servicing seminars for Steenbecks. Kingsway Film Equipment has authorized factory service available and we'll teach you everything we know.



Guillotine splicing tape.

This is the strongest, most optically clear tape available today. It's the only one that repairs breaks frame-line to frame-line in 16mm and Super-8. You see nothing passing through the frame, even with the finest projection and TV broadcast equipment. Also available in opaque white for sound editing. Other Guillotine products include special tapes, special splicers, film printers, core adapters and many other types of film handling equipment.

Murray film editing equipment

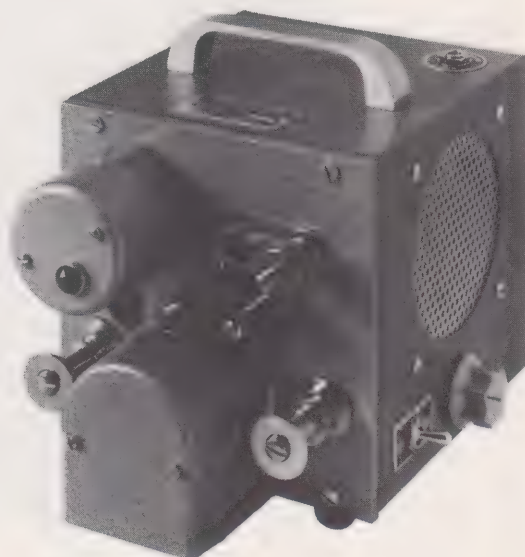
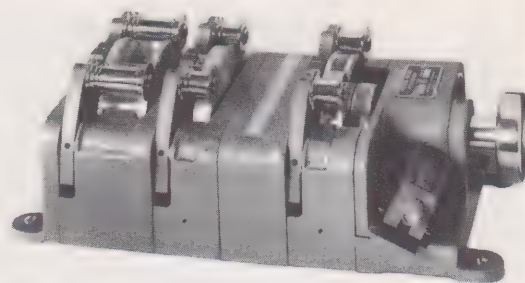
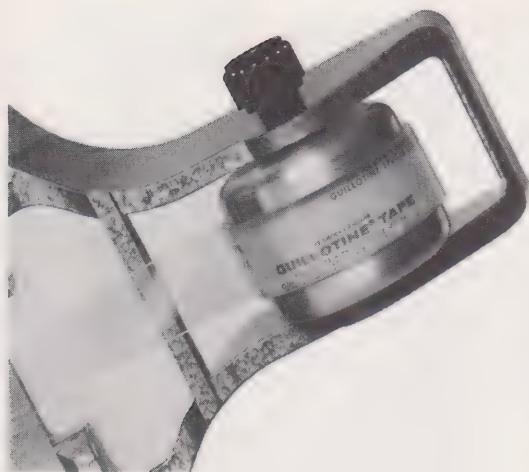
The De Luxe type viewer models for 8mm, Super-8 and 9.5mm feature a high luminosity image on a super-brilliant 4" x 3" retractable screen. The film gate is precision-machined from solid metal. It has adjustable centering and focusing; notches with a perforating notcher; a 24 V 5 W pilot lamp and 25 V 25 W projection lamp with a transformer power supply. Viewer dimensions are 5½" x 9½" x 6¼" approx.

The Professional De Luxe in 16mm only, has nylon reels, double bearings and a retractable pressure device on the feed system. The image therefore stays in focus, even without film tension between the rewinds. It has a regular De Luxe screen or a larger one—approx. 6" x 4¼".

Precision Laboratories unitized synchronizers, sound readers and editors.

The quality of Precision equipment has always been high. So has the price... until now. Kingsway's expansion allows us to offer you the best: Precision, at competitive prices.

No other synchronizer is unitized or this precise. And because of the modular design you can add or change a unit whenever you need it, without throwing out the old one or putting it aside. This machine has precision ballbearings and oilless bearings throughout; large sprockets to S.M.P.T.E. standards; footage and frame counter in 16mm, 35mm and Super-8. The assemblies attach with a simple patented coupling method.



P.A.G. film recorders.

P.A.G. is producing a totally new recorder in modular form to interlock and build up units as you need them. They can be interfaced with all standard systems, have a frequency of 30Hz to 15Hz, ± 2 dB; signal to noise of -65dB; a wow and flutter of 0.09%.

With the P.A.G. Mini Rack, schools and recording studios can save up to 75% of the space normally required. The Mini-Rack can incorporate up to eight 16mm magnetic film transports, interlocked

mechanically with a projector. The system is entirely modular for expansion as required.



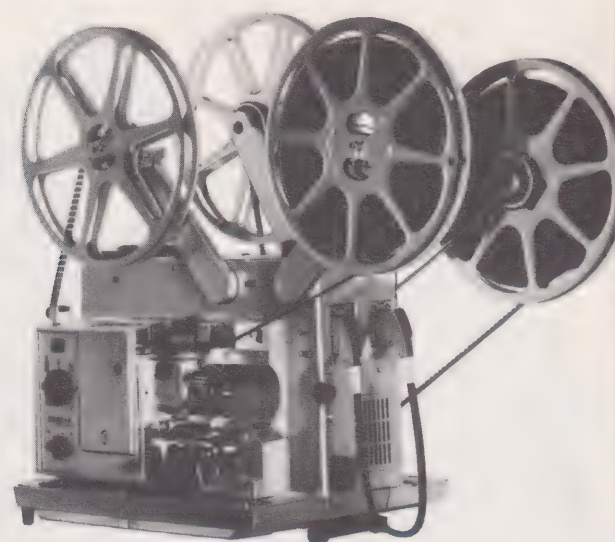
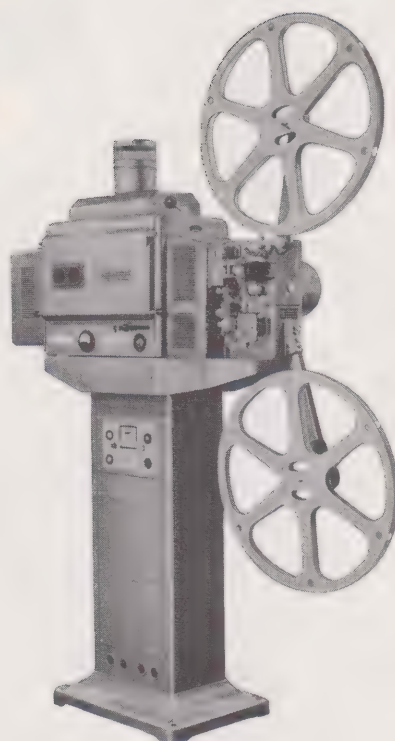
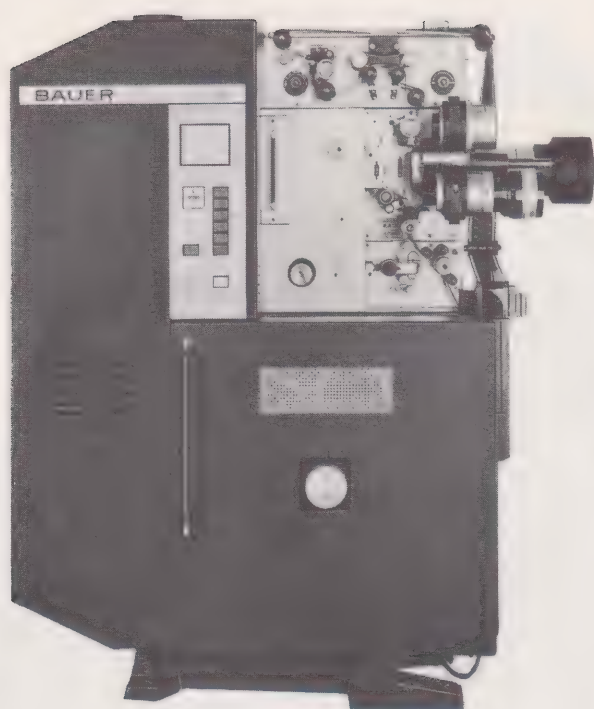
Bauer projectors.

Need 70, 35, 16mm projectors for your theatre? Install a Bauer stationary projector and relax knowing you have the best and most reliable equipment available. We can supply projectors to your requirements—even if you want an automated 35mm projector with a 14,000' endless loop attachment!

The Bauer P6 studio projector is a sound lab in a suitcase that lets you do most of the functions of a re-recording studio anywhere you want to.

We also have a standard P6 16mm portable projector with optical or magnetic sound and automatic or manual threading.

Choose standard or synchronous motor drive and a tungsten-halogen or high intensity metal arc lamp.



Trim bins.

We've got 3 kinds to choose from in various sizes: The 1015 standard series with spring steel hooks designed to handle 16 and 35mm film; the 1016 series with swing-arms and allowance for extra hooks and complete hook arms; and the 1016-D series, a decided advantage when space is restricted.

Universal Crystal Electronic Film Calculator

Have everything you need to know about time and footage in filmmaking and TV at your fingertips. Reads 16mm, 35mm footage and time, back and forth, up and down—and it remembers. Large bright digital readouts are visible 75 feet away. Totally silent and portable with tilt stand and handle. Use alone or with Steenbecks, Moviolas, Projectors, Interlock Sound Systems. Remote control accessory allows use as a production stopwatch. Front panel 5" x 11", counts to 9999 feet, 99 minutes, 60 seconds. Special mountings for TV control rooms.

J & R split reels.

These reels are designed for years of use on hand and power rewinds as well as recording equipment. In all standard sizes, these reels are the finest quality, completely non-magnetic sheet aluminium and brass construction.



For Professionals.

This booklet outlines the real expansion of Kingsway Film Equipment's Professional Division.

We've expanded to keep up with the tremendous growth in the Canadian film industry and the further expansion we're anticipating.

Kingsway's Professional Division can now service all Canadian post-production needs.

How have we done it?

With quality equipment, quality men, top-

notch service and competitive prices. The merchandise and prices speak for themselves.

We speak for our men and our servicing.

Our men are experienced in movie production and television. Their background is educational and professional as well as sales-oriented.

They're willing to talk with you about what you have now, whether you bought it from us or not; and about what you'll need in the future, whether you buy it from us or not.

And they're the ones who expertly service all the equipment we sell because they're trained by the manufacturers.

Call or write us for full specs., prices, information and anything else you need.





(For Professionals.)

821 Kipling Avenue, Toronto, Ontario

M8Z 5G8 Phone: 416-233-1101

Warehouses in Toronto, Montreal and Vancouver.

Service across the country.

around the dinner table encourage the filming crew to join them with "Put down the camera!" the invitation is an open one that includes the audience, suggesting: join us, it's great.

Reactions to the film have varied. Some find it incoherent, unfamiliar, they don't understand the language; and some women find it maddeningly chauvinistic, refusing to see the artists as artists, but only as males whose cozy existence is made comfortable by the women quietly in the background.

(Some) women have very negative reactions to the film because the men are such male chauvinists in a way. You really see it in the film. And in a sense that's what they are. They make that work.

It's a dream world; a perpetual party. And it's hard to make it work.

I went back to the NFB to make this film, and it's a really funny thing, the film was shot and then, while I was cutting it, my whole life just kind of fell to pieces. My wife left, and I had the children, and to cut film, and cook, and it was the beginning of all that experience. Now I find it very easy, but then . . . , porridge on the film . . .

Suzanne, who, as a dutiful daughter in a large French Canadian family had accepted a "motherly" role nearly all her life, now left Owen and the children, and travelled to India to follow her guru.

Why shouldn't she do it. I think it's the only thing to do. I think it's what it's all about, you know.

Which is true, and he does, although somewhat wryly he comments:

The thing is I feel like I'm one of the martyrs to women's liberation.

Concerning Women's Lib he also says:

I think the most exciting thing right now is Women's Lib.

Rosedale Lady 1973?

I don't want to tell you what it is. Briefly, though, it's a film that attempts to examine some of the aspects of the new nationalism in Canada. Essentially, it's a thriller involving the takeover of a Canadian company by a large American conglomerate. This also involves a portrait of a very Toronto family and in a way the American thing is used in a sense to define the Canadian thing. We may not know who we are but we're beginning to know who we're not. Norman Snyder is the writer. We're just completing the third draft of the script, which we hope to start shooting in the fall. The earlier attempt to mount the film on a low budget was a mistake, and we've now decided to do the film in a proper professional way, with stars and technicians experienced in feature film making.

Sounds like an Owen film — contemporary, somewhat controversial, and Canadian, but not in a limiting sense. Owen doesn't feel he'll have any difficulty in acquiring renewed CFDC backing for part of the cost of the revised film. He is, however, on the lookout for a producer.

Meanwhile

At present Don Owen lives quietly in the country near Green River, Ontario, with two sons, and a cat; alone. Here he writes poetry, shoots film, and meditates.

There are times when I don't do anything. Don't even think. I just sit, or go for walks and my life is very empty and I love it. I think it's a very hard thing to learn to acquire space in your life. I learned a lot this summer about that.

Is he content?

I've gradually been more and more pursuing possible ways of dealing with that question — of not so much happiness but, some ultimate solutions for my life, through meditation maybe,

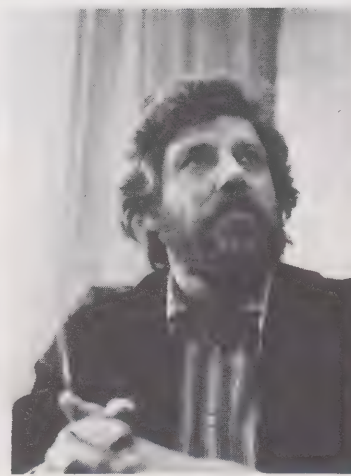
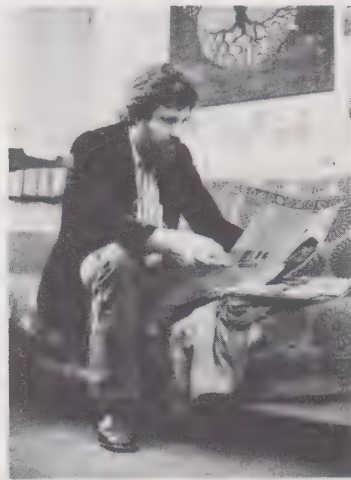


photo: Baltazar/Koller

photo: Frederik Manter

or just sitting — really what I do.

To me Owen seems warm and considerate (though I believe him when he says he can be difficult and cold); a quietened man laying in stores of energy for a creative burst somewhere in the near future.

And this time I feel different in my life. Well, I just want to get working. I've been lying low for a while, but I'd like now to go into a period of intense work.

He hasn't been exactly idle, however.

I've been teaching myself to be a cameraman. I shot about fourteen little films about two to five minutes long about small towns; each one is a portrait of a different small town, Green River, Locust Hill . . . , they're really documentations for the future of what it was like here. For the sound track I had people about 75 or 80 talking about life in their time; they talk about life in the town, and all you see are the streets and the buildings. Sometimes during a conversation between two people the camera goes back and forth between houses and you have the sense that the houses are speaking. But it's really the life of the houses. I've sold some to the CBC. They're really meant to make one film — an hour long film all about small towns.

He should be in demand by all the threatened communities to try to help them capture something of what they were before they disappear into condominiums and conformity.

Also I've just finished an hour-long special for CTV on the St. Lawrence River. It's part of a series on the geographical regions of Canada. It was shot and cut very quickly and maybe it shows it, but personally I think it was a kind of homage to my former wife, Suzanne, who is now in New Zealand. What I know about French Canada I learned from her, and the film contains my love and admiration, with a few misgivings. The film is inspired by a phrase from Gilles Vigneault which would translate as "You think it's a woman, but it's a river." I really enjoyed making this film.

* * *

Summing up for me, Don Owen concludes:

When I look back on my work now I feel a great detachment from most of it. **High Steel** and **Gallery** seem OK because of the careful craftsmanship that still stands up. **Notes for a Film about Donna and Gail** has a certain compassion that still seems

valid. In **The Ernie Game** I still like the alternation of 'gags and pain.'

It takes a long time to get off the ego trip aspect of film-making and learn what you really have to bring to the craft. I see myself now as being really a catalyst for other people's talents. The knack is to encourage, surprise, challenge the writer, cameraman, actor or editor to give the best they can, so now in making films I'm trying to provide spaces where people can do their own thing.

In a certain sense a film director is the only person on the set who can't do anything. He's totally at the mercy of his collaborators and chance. Most of the really good stuff in film-making seems to come out of the blue. It starts to rain — and you keep on shooting — and it looks better than what you had in mind. It's a curious combination of insisting and accepting. So as well as collaborating with a great number of people you are also in a way collaborating with chance.

Finally, I love making films because of the group spirit involved. There's a certain point at which the film takes over and the commitment becomes complete for everybody. You can feel the excitement and unity of people working together — in a sense you kind of disappear into the group. That's why I'd like to make comedies.

Let me explain:

We lived in Ibeza a couple of years ago in a small town, a fishing village, where a few other Canadians lived, like Graham Coughtry. At the end of a long winter, there was a very desolate feeling in our group of friends. People were very strung out, for reasons I can't even remember now. Then around the middle of March a Marx Brothers film, in Spanish, showed at the local Cinema. I think it was **Night at the Circus**. The audience was about a third expatriate, Canadian, American and British, and the other two-thirds were Spanish farmers. The film completely took us over. Everybody laughed. All the way through. And when the film was over, everybody was beaming. And for days afterward you could see people going around looking changed. It somehow saved us.

I realized that if cinema has anything, like an icon it has a kind of transforming power. If it's really good, and it's got the magic, it can lift you up and help you and that's a very great thing. A privilege. I don't think I'll ever be able to reach that plane, but it's this possibility that keeps me making films. And why I always dream of making a comedy.



**ANIMATION.
GRAPHIC
CELL
COMPUTER
TITLES.
STORY BOARDS.
CREATIVE DESIGN.
TRICKETT PRODUCTIONS LTD.
SUITE 106-4 NEW ST-TORONTO 5-964-0771**

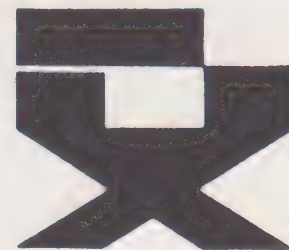
Two Owen films at Science Centre

The Ontario Film Theatre continues its Canadian Cavalcade series in June, with Harvey Hart's **Fortune and Men's Eyes**, Mireille Dansereau's **La Vie Révée** (Dream Life), and Peter Rowe's **Neon Palace**. The Wednesday night screenings are organized and moderated by Ontario Film Institute President Gerald Pratley.

On June 27th, two short feature films by Don Owen will be shown: **Notes for a Film about Donna and Gail** (1966) and **Cowboy and Indian** (1973). Owen will participate in a discussion after the screening.

Paul Almond's **Act of the Heart**, with Geneviève Bujold and Donald Sutherland, will be presented on July 4th for the Ontario Film Theatre audience. All showings are at 8 P.M. at the Toronto Science Centre.

DIRECTORS GUILD OF CANADA



Suite 815, 22 Front St. W., Toronto 116 Ontario (416) 364-0122

Dear Members:—

You are aware, from our earlier newsletters, that a meeting was held to ratify the setting up of the Council of Canadian Filmmakers and to approve the Aims and Objectives for this Council.

These Aims and Objectives were approved — as submitted to you — and the Guild has taken a seat on the Council and is working with the other members of this Council to formulate policies essential to the future of our industry.

A full report on the work of the Council is appearing in Cinema Canada and we refer you to that report for further details.

As announced in the last issue of Cinema Canada, the Guild headed a delegation of industry representatives that met in Ottawa in April. The Departments of Finance, Revenue and State had high-ranking representation at the meeting which also included the Secretary of State and a number of Executive Assistants.

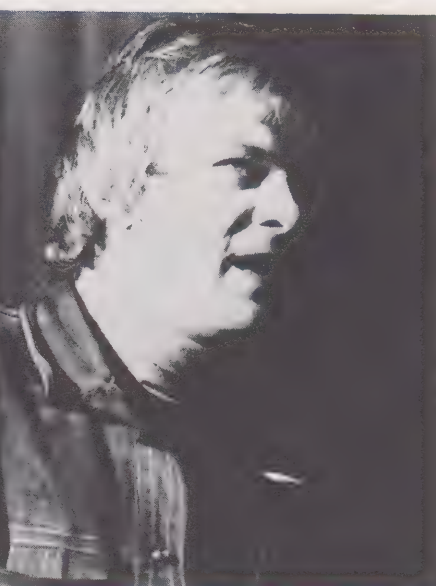
A number of very important points were scored — some vital issues are still being discussed.

A four hour working meeting and three hour lobbying session produced the following concrete results:

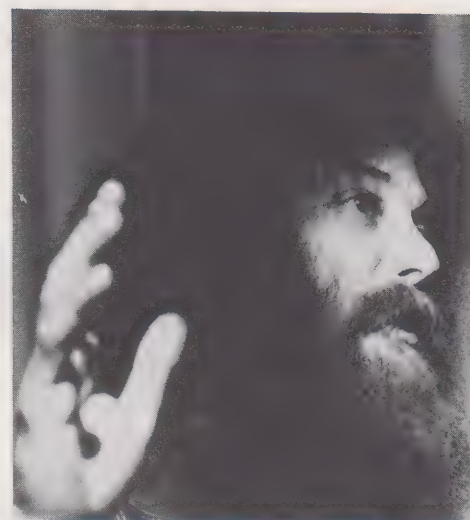
1. We have been pressing for a single federal government liaison through whom we could deal with the multiplicity of federal departments that affect the film industry.

The Secretary of State department's film division will act as liaison between any group in the film industry — directors, investors, unions — with departments such as Immigration, Finance and Revenue. Robert Desjardins will be the contact.

2. We have been protesting, through the Commercial Directors Committee, the ease with which foreign directors, notably from the United States, fly in and out of the Canadian commercial 'honeypot' while we lack



Peter Carter



John Board

photo: Baltazar/Koller



Peter Pearson

reciprocity.

We have been advised that the new Immigration regulations would effectively restrict U.S. filmmakers who previously had come to Canada to make television commercials while Canadians were not accorded the same privilege in the United States.

In the interim we have been meeting with Manpower and Immigration officials re the implementation of the Work Permit system.

3. Request for 100% Canadian Content

in commercials telecast in Canada. A detailed assessment of the problem appeared in the last edition of Cinema Canada.

The Canadian Radio-Television Commission is now developing definitions of Canadian content that might enable them to restrict the number of U.S. made commercials in Canadian broadcasting.

We have the support of over 50 small-to-medium advertising agencies on this one.

4. One of the prime areas of concern — that of tax incentives and write-offs for feature films occupied a major portion of the time spent in the meetings. However, it appears unlikely that the government will reverse its decision to end the existing tax advantage for private investors.

ON THE PRODUCTION SCENE "One Hundred Dollar Misunderstanding" originally touted as a Toronto shoot will now be filming under the Eady Plan: — six weeks in England, with a three week only shoot scheduled for Toronto to pick up exterior footage. — GEORGE BLOOMFIELD is hoping to see cameras roll in Montreal in June on CHILD UNDER A LEAF (also written by George). Mutual Films and Potterton Productions have reportedly entered an agreement to work together on several films, the first of which is CHILD. — PAUL MALCOLM LYNCH, SAM JEPH-

COTT, JOHN ECKERT and PHIL MCPHEDRAN have just wrapped a CFDC low-budget shoot "THE HARD PART BEGINS" in Paris, Ontario. — ERIC TILL directing CBC-TV's eight one-hour episodes of Pierre Berton's "NATIONAL DREAM" to debut March '74. RICK THOMPSON assisting. — LIZ BUTTERFIELD and JOHN TRENT back from "Carrycot" shoot in England, currently prepping feature planned for the summer. — RICHARD GILBERT handling "Collaborators" series for CBC. GARY LEAROYD assisting. — JULIUS KOHANYI back from a month's shoot in Rio. — FRAN ROSATI, COLIN SMITH, DOUG COWAN, RAY ARSENAULT, RON ZACHARUK, KELLY DUNCAN, GRAHAM ORWIN, BOB SCHULZ, GARY FLANAGAN, AL SIMMONDS, involved in commercial shoots. — PETER PEARSON set for two upcoming "Beachcomber" shoots in Vancouver. — SCOTT MAITLAND handling

A. D. chores on Mexican shoot filming in B.C. — TREVOR WALLACE has feature tentatively set for B.C. area this summer. BOB LINNELL to handle P.M. chores. Balance of crew to be finalized. TONY LUCIBELLO working "White Dawn" shoot in Frobisher Bay. — Next CFDC meeting to approve projects is set for June 11th and, hopefully, additional projects will be set following that meeting. The new feature budget forms, approved by the CFDC, are now being run off and copies will be available within the next two weeks.

Meetings are continuing with the Federal and Provincial Governments, as well as numerous facets of the industry and we hope to be able to give you a full report in the near future.

Kindest regards,

*Evelyn McCartney
Executive Secretary*

C.S.C. ASSIGNMENTS

22 Front St. W., Toronto 116 Ontario

TORONTO

ROBERT ENNIS CSC — director and cameraman on a children's story book film **Big Red Barn** took **First Place Gold Camera Award** at the U.S. Industrial Film Festival. Current assignments from the middle of May to the end of June — 2 one-hour TV specials for Keg productions on locations in Calgary and on Vancouver Island.

MIKLOS LENTE CSC — completed shooting **U-Turn** for George Kaczender Productions in Montreal. Now working on the CTV Canada series "St. Lawrence" and a CTV-German-Australian co-production called **The Red Baron**.

JIM MERCER — shot a programme for the CTV Canada series "Northern Oil Rigs" and a programme with Anne Murray for Balmur Productions. He is currently working on a CTV-W5 programme "Quebec Stars".

VIC SARIN — has completed a 60 min. show on "Suicide" for **Tuesday Night** in Vancouver, Toronto and Montreal, also shot a few items for **Weekend** in Quebec City and Florida. Nowadays he is shooting for the **Tuesday Night** show "That Glorious Day you Turn 65" on locations in Vancouver, Florida and in and around Toronto. The future sees him on a possible **Weekend** shoot in Australia.

THE NEW EXECUTIVE:

Chris Slagter CSC, President is front left, Harry Makin CSC, Vice-President is at right. Standing behind them left to right are Robert Bocking CSC, Norman Allin CSC, Roy Tash CSC, Peter Luxford, publicity chairman, and Bill Nassau, secretary.



WINNIPEG

MYRON KUPCHUK CSC — has been shooting golf sequences in sunny Palm Springs and California for CBC replay **Canadian Open**.

JIM WOROBEK — was camera assistant for **Ken Gregg C.S.C.** (CBC Toronto), on Seton's Manitoba one-hour dramatized documentary.

DON HUNTER — has been shooting a six-program series of half-hour colour shows titled the **Miracle Makers**. The series was involved with "Mind over Matter" and was filmed in California, New York, and Montreal.

VANCOUVER

KELLY DUNCAN CSC — is shooting TV commercials and working on Japanese, German, French and Dutch versions of **Way of the Wood**, a 30-minute sales film.

Highlights of Annual General Meeting of Canadian Society of Cinematographers held Saturday, May 26, 1973, at 10:00 a.m., at the Airport Howard Johnson Hotel, Toronto.

The following Members and Executive were present:

Norman Allin, C.S.C., Robert Bocking, C.S.C., Eugene Boyko, C.S.C., Bob Brooks, C.S.C., Robert Crone, C.S.C., Brian Hohe, Peter Luxford, Harry Makin, C.S.C., Donald McMillan, C.S.C., William E. Nassau, Roland Pirker, Jackson Samuels, C.S.C., Chris Slagter C.S.C., Fritz Spiess, C.S.C., Roy Tash, C.S.C., Ron Wegoda.

The meeting opened at 10:00 a.m. at the call of President Norman Allin.

President's Address:

President Norman Allin gave a short welcoming address. Special mention was made of the outgoing Secretary, Robert Crone, who held this office for a long time and has contributed so much to the Canadian Society of Cinematographers.

A minute silence was observed in memory of deceased members of the Society.

Reading of Previous A.G.M. Minutes:

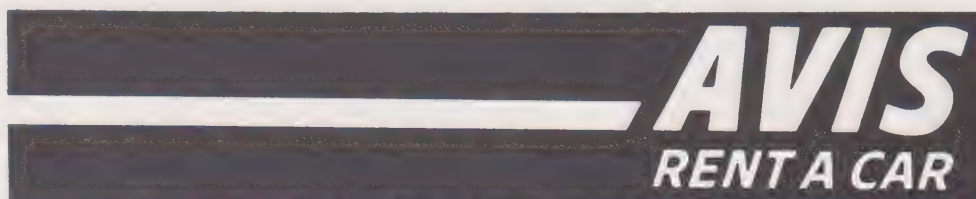
The meeting went through the usual routine as readings and approving the minutes of last year's Annual General Meeting, by Robert Crone, and the presentation of the Executive's Reports of the past term of office.

The President's Report:

The President reported about the progress during the past year and thank-

Avis rents and leases all makes of fine trucks.

362-7761



ed the Executive, especially the Secretary Robert Crone.

The President then proceeded to present a trophy award to Fritz Spiess, the **Bill Hilson Trophy** for his special effort to revise the C.S.C. By-Laws and Regulations.

Treasurers Report:

Roy Tash, read the Treasurer's Report and revealed the fact that some members are still in arrears with regard to their membership dues for a period of two or even three years. The meeting voted unanimously to instruct the new Executive to instigate the actions as prescribed in the Constitution against the respective members after a last warning by registered letter. It was resolved that the names of members who are excluded from the Society according to the Constitution should be publicized in **Cinema Canada**.

Membership and Nominations Report:

Robert Crone presented the Nominations and Membership Report on behalf of the absent Membership Chairman, Herb Taylor.

Public Relations Report:

Donald McMillan expressed concern about the lack of contributions of articles or even assignment reports by our members who complain about the content of Cinema Canada, but are not providing the kind of information to the magazine which they would like to find in it. In a lively debate the members discussed Cinema Canada and promised further active support and participation.

Report on Canadian Film Awards:

Mr. McMillan announced that this year's **Roy Tash Award** will shortly be presented to the Winner Alpee Mórau, by P.M. Trudeau, personally in Ottawa. Alpee Mórau is the cameraman who shot the incident that took place on Parliament Hill during the visit of the Soviet Prime Minister, Kosygin, during his visit last year. Alpee Mórau works for Canadian TV News Service and is a

member of C.S.C.

Out of Town Chapters Reports:

Eugene Boyko, on a visit from Vancouver, reported about the concern and actions of the cameramen out West, and promised to act further as a catalyst for the C.S.C. in Vancouver.

Ron Wegoda voiced the concerns of some Montreal Members about their qualification for full C.S.C. membership, and received the assurance of the Executive that all applications would be considered when examples of work are submitted for screenings and the other requirements as outlined in the constitution are fulfilled.

Ron will contact the Montreal members personally and try to revitalize the Montreal Chapter.

Robert Crone reported in detail about the Canadian Film Awards and the meeting again stressed the necessity of active participation of the C.S.C. in the jury to stress the importance of the quality of photography when judging the entries.

The outgoing Executive received the thanks of the Members and especially Robert Crone's merits were mentioned again.

Following the ratification of the Boards editions the new Executive was installed and began to deal with new business agendas.

Fritz Spiess expressed concern about the qualities of the newly introduced **Eastman Colour Negative Stock** and read a letter explaining the concern of the members about its technical characteristics. The members unanimously adopted a motion to endorse Fritz Spiess' letter and to forward the letter with official endorsement by C.S.C. to Kodak as well as notification of the Technical Standards Committee of the A.S.C. about our concern and actions in the matter.

The meeting was adjourned at 3:15 p.m.

W. E. Nassau
Secretary

As you should all know by now, the National Executive recently appointed three Regional Directors in an attempt to obtain more local interest in the Guild. Since there seems some doubt as to the boundaries represented, perhaps I had better explain!

Ray Hall cfe was appointed West Coast Regional Director and his 'territory' comprises all of British Columbia; Gerald Wilson cfe is Prairies Regional Director representing the three Prairie provinces; Ontario will continue to be served by the National Executive and Fred Hillier cfe will represent Quebec and the Maritimes (also Ottawa).

The main reason for the appointments is so that potential and actual members have someone locally to contact to sort out any problems or obtain information from. The Regional Directors are much closer to local conditions and, hopefully, have a better understanding of what members want in their areas. As you can see from the "Eastern Echoes" report, Fred Hillier has already started things moving in Montreal. As the regions become more locally organized, it is hoped that elections will be held and Regional Boards formed.

Our eventual aim is to have all editing staff as members of the Guild so that we can truly be a national voice for all editors, as such, be much more effective than is possible now.

On 30th April last, Kodak in Toronto very kindly hosted a general meeting during which about sixty members and guests were conducted on a tour around the plant. I, for the first time, got to see a lot of film which I had never seen before; the bits that come out when the perforations are made! One of our more successful meetings, thanks to Dick Smith and the staff of Kodak who gave their time to make the evening very interesting and enjoyed by all who attended.

At the time of writing, the directory is with the printers and, I sincerely hope, copies will be available about the same time you are reading this. Then comes the job of mailing out about 600-700 copies initially — any volunteers for stamp sticking?

That's all from me, with thanks to David Adolphus cfe, Bob Cogger cfe, Fred Hillier cfe and Eric Wrate cfe for their contributions — lets have plenty more.

Sincerely,
Phil Auguste, cfe

Eastern Echoes

Having been cajoled into getting something going for the CFEG in Montreal, I suddenly became aware of all the little problems involved in setting up an operation like this; like how can I become fluent in French in thirty seconds, what does the bank need from me, (what bank?) how do I go about getting a post office box, and how many members does the CFEG hope to get???

One solution; get some French members to assist in recruiting French members!

The bank manager smiled and told me what to do. (He was very polite).

The Post Office, in its usual efficient manner, lost my letter of authorization from the CFEG whilst I was in the process of applying for a post office box. And that was only the start! Fortunately, I was able to sort it all out eventually.

Recently, the work situation being very busy in Montreal, I haven't had too much time to visit people, but in a few brief telephone calls, we have managed to get three new members and several other people seem very interested. Overall, it looks as though the Eastern Region may be quite a going concern within a short time.

Since the word has got around in Montreal and Ottawa that I have been appointed as Regional Director for the CFEG, enquiries have started to come in about the availability of GUILD editors for various assignments. If I can help to fill a vacancy or find a job for a member, I will certainly try to do so. So, keep calling!

Anyone wishing to know more about the benefits of CFEG membership, can reach me at The Group Productions, telephone (514) 487-5616 or write to: Canadian Film Editors Guild, PO Box 52, N.D.G. Post Office, Montreal 260, Quebec.

Fred Hillier cfe

Dear Phil and fellow CFE members,

Editing in 'deepest darkest Africa' is not all that different from editing in 'deepest darkest Toronto.' (All things considered, that is).

Equipment-wise, we have one 16/35 mm Prevost editing table (1 picture — 3 sound tracks); one worn-out 16 mm Moviola 2-track machine; two 16 mm Pic-syncs; several tape splicers and one

Maier-Hancock hot splicer. The Prevost, in comparison to the Steenbeck, has a number of draw-backs, although there are a couple of features with distinct advantages, namely, the very simple changeover from 16 to 35 mm and instant stop at the push of a button. What I do miss is the simple unlocking of either track or picture by pushing a switch and the sync points for marking picture and sound for cutting. However, there is some talk of replacing the Moviola with either a KEM or Steenbeck.

I have nothing against the English personally (John Kelly and Al Streeter excepted, of course) but I get the distinct feeling, whenever I work on English equipment, that they enjoy being martyrs because I find their synchronizers and rewinds poor substitute for American equipment. (I am getting to like the film 'horses').

Personnel: two assistants to be trained. The culture gap is quite remarkable really, things we take for granted, have to be taught and re-taught and checked constantly.

It's a little Toronto here at the moment, with George and Mary Gorman, Karl and Betty Groten and myself. George is assistant manager, director, writer etc.; Mary is in charge of continuity and the office; Karl is in charge of the lab and Betty is neg cutting. I'm working on ten short films for the Zambianization Committee. (How Zambians are achieving top positions in the mining industry). There are several other films in the works and in planning stages so it looks as if we're all going to be busy.

At present I'm working from 7.30 a.m. (yuk) to noon and then breaking until 1.15 for lunch; then working to 4 p.m. and Saturdays 7.30 to 11.30 a.m.

Anyway, I'm enjoying it all very much and will write again soon.

Regards,
Bob Cogger cfe

c/o Malachite Films,
PO Box 1205,
Chingola, Zambia.

The Cruellest Cut

A cutter with a tender heart,
Wielded his ugly shears.
Tearing and ripping the films apart,
His eyes all dimmed with salty tears.
"Poor soul," he said, "She may be starving,"

And moaned as her big scene he tore.
 But ham was always meant for carving —
 He slashed — and left her on the floor.
 With so much grief, there came a time,
 It happened on the morrow,
 They found him cut off in his prime,
 Dead and cold from just sheer sorrow.
 Be warned! (I don't know who wrote it
 or where it came from but Eric Wrate
 cfe gave it to me — PA).

FILM COCKTAILS

Episode Two

Nancy Green is Missing

It was minus ten degrees with a strong wind blowing the snow down the hill. It felt like fifty below zero. Two of the five cameras had frozen solid and refused to run another frame. The film crew's morale was little higher than the temperature. It was six thirty in the morning and the National Ski Team was flying down the hill at two minute intervals and loving it. This was the first of four runs each taken over a period of two days.

By the time Nancy Green was ready, the third camera was frozen and the last two were sounding sticky. The count-down to Nancy Green's run was in its final seconds. "Five . . . four . . . three . . . two . . . one . . ." but perhaps we should start at the beginning.

The sports producer was a progressive man. He had to be to put on an hour and a half of television every week for less money than most have for a half hour. And we do have to compete with other stations. A researcher was hired to get information for the writer. This one was also a comedian, and he was given his big moment. He would direct the making of a one hour special feature on Nancy Green.

On location a week before (you see we start the right way) he had selected four positions for the cameras and ordered towers to be erected at each point. However, at those points the cameramen had to make a fast 180 degree pan and with the high vantage point also violently tilt down in order to follow the ski team as they passed below the tower.

A motel was booked for the entire film crew and yes, believe it or not, a film editor. The producer/director was not in Winnipeg, he was in Montreal, so the next in line of pecking order was the production assistant, who took over.

The P.A. told the film editor that he was to go on location to get whatever footage he would require to make the one hour film.

On location, however, the researcher (now acting film director) stated that the film editor was only there to acquaint himself with the location.

In television, almost anyone can be a film director. A writer, reporter, researcher, production assistant, producer, story editor, a copy clerk, and I've even seen a shipping clerk, but never a film editor. After all what would he know about film?

Finances being what they were, he hadn't been sent on a two day expense paid holiday. Therefore, he must do his best. Yes, our film editor is that same introverted weirdo you read about in episode one. With a short alcoholic snort to brace himself at five in the morning and in his Argentine riding boots, he set out to survey the slopes.

The camera crews were deposited in isolation on their icicle towers at the start, finish and two places in between. The fifth cameraman was free to trip around in the deep snow until needed. Three, two, one, no not Nancy Green, but the first man starts his run, and the first camera has frozen.

Now, here's a lesson in problem solving worthy of a battened down brain. In order to stop having passed the finish line, the skier turns one way or the other. One way he can be seen all but for one second when he passes directly under the tower. The (comedian) director acts quickly. The fifth cameraman (who for the last half hour had been living the life of a polar bear) was placed under the tower where he would duplicate the same shot in sync with the tower camera. Are you getting the picture? In the meantime, our unfriendly weirdo has been earning his money and has a list of shots required. Such dedication. However, there is no cameraman. After a bitter argument with the acting director he did get the bottom tower cameraman released for ten minutes to shoot some opening material.

The result of this monumental shoot found one hundred feet of area shots for an opening and twenty thousand feet of film of skiers coming down the hill! Yes, I forgot to mention — we did get a shot of Nancy Green and the end of her first run.

And this is the end: each of the

four cameras had been placed so that they covered three quarters of the run and there was no way of telling where they overlapped. The fifth camera's footage was, of course, the same as the fourth. On the second day, however, this situation was rectified. The fourth camera was placed so as to cover the entire run! The other cameras remained in their positions including camera five (chained to the Bloody Tower).

What do you say to the audience across Canada to explain why we have shots of everyone but Nancy Green in a film about Nancy Green? Right. You don't say a word. You give it to the film editor and let him worry about it.

"Roll film."

Our film editor did not need a meditation period. Having given up on Eno's, he had a long drink and edited: — after a short opening we showed skiers coming down the hill (including the mythical Nancy Green) followed by a short montage of skiers coming down the hill. This was followed by — right, more skiers coming down ending on a spectacular montage of skiers coming down the hill. And do you know what? The sports fans loved it.

— David Adolphus, cfe



TOM BERNER (*Associate*) when asked to comment on his current assignment!

BONJOUR MR. RICHARD HELLMAN

by Eugene Buia

I walk up and down St. Catherines Street looking for *Cine-Art Film Distributors*, where I was told I might find Richard Hellman, *l'enfant terrible* of film producers in Québec. The man who makes films to make money and who makes money to make films. I don't have an appointment, but I try it. *Cine-Art's* door opens. A guy talking on the phone shows me a chair. The fellow looks like an Italian singer bellowing into the phone: "Yeah, this morning; just came back from New York; Universal likes it; we were all set with the publisher; maybe we'll work here in Montreal with Woody (Allen) or Alan (Arkin). Hey, by the way, do you have a red convertible Cadillac? No? Okay, forget it. Bye, bye."

I try to present myself. "Bonjour, I'm looking for Mr. . . ." The telephone rings again. The guy who looks like an Italian tenor answers it. "Yes, Hellman speaking. Oh, you are? I'm so glad for *Kamouraska*, it is really a good movie. See you at Cannes."

He turns toward me — "Did you read *Schmucks*?"

"Shmakers...?" I try to pronounce it.

"No, *SCHMUCKS*! It's a funny novel. I'm making a film about it. It will be a funny film. The writer is Seymour Blicher. A real estate salesman, who published his first book in 1969 (*Blues Chased a Rabbit*) and now with *Schmucks*, Blicher became quite a success here in Québec. The story is a conflict between an immigrant cab driver and a real estate salesman. They pull into a narrow lane off Peel Street one night, and neither of them backs up to allow the other to pass. So they spend the night there. Funny, eh?"

"The film will be a Québec-Universal Studios co-production. We just got an agreement to publish the book in the States. You know Americans, they want to be the first to publish, but McClelland had published it first in Canada. It was difficult. The book sold in Montreal, so I tried it (he smiles). I like the book, and I can make a funny film from it. A truly funny film can't miss."

"If you must say 'film is art,' all right. But what is art without an audience? What happens when a film is made purely for a director's ego trip (and there's more than one like that in Canada)? What happens when a painting is made purely for the artist's pleasure (although a painting costs a bit less than a film)? Those films are losers. They lose spectators and money. I want to make money with my films. For this I am in this business."

"We made \$2,400,000 with *Tiens-Toi Bien Après les Oreilles à Papa*, in Québec alone. The film is funny and entertaining. We had a great actor for the film, Yvon Deschamps. Later, we made *Le P'tit Vient Vite* with him. We wanted to do it as a film for TV, but Radio-Canada, the contractor, was on strike, so we got the idea from Yvon to shoot the film on video tape. Afterwards, we transferred it to film."

"The quality of the film suffered, but the public liked it. I learned once more that if you have a poor image and a very good story, the film will make it. But if you have good photography and a poor story, the public will be unhappy, and if 'He' is unhappy, the producer loses."

I finally broke into a monotonous question — "How do you see the new cinema in Québec?"

"The Québécois are anxious to become a nation with their own identity. For this reason, their films have a purpose. Something that the rest of Canada is still trying to find."



Denise Filiatrault and Yvon Deschamps

"And Ontario . . . ?"

"Ontario is an extension of the American film industry. The best Ontario filmmakers are now in the States. The best Québec filmmakers are in Québec. They never leave. They stay here, work, or stay out of work here."

"Ontario will become just a place for Americans to shoot their films. The only problem will be the Union. The Union isn't interested in films, they only want to make problems."

"Hey, say by the way are you writing something about this?"

"I don't know yet."

"At least you should buy the book. *Schmucks* is a very good book."

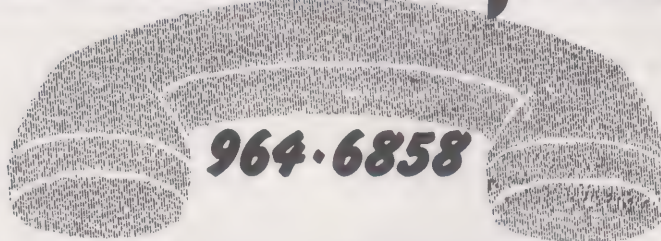
I leave him answering another call, and spend half a day looking for a copy of *Schmucks*. But I find it sold out, and regret that I don't have it for the train ride home.

Richard Hellman comes back to mind and I feel better. I realise that it probably won't be long before I watch the movie.



"The Canadian box-office champion"

All-Canadian Answering Service



THE FILM ARTISTS "EXCHANGE"
A NEW CONCEPT
FAST, RELIABLE, SLICK

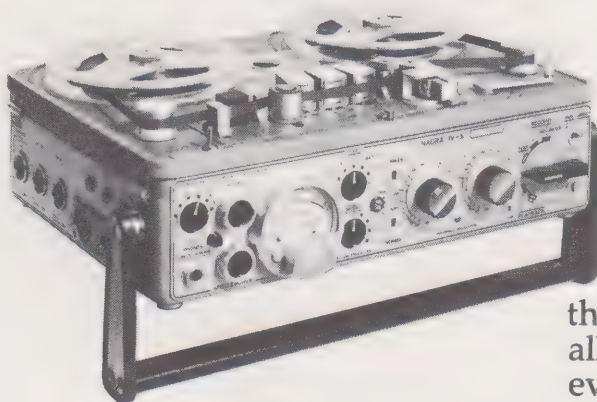
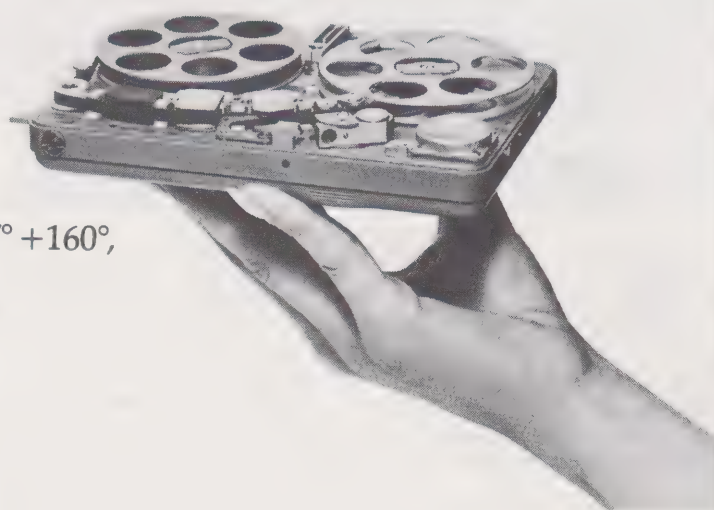
Inquire about our special discount rates to freelancing film artists

sooner or later . . .
every cinematographer
will want to own a **NAGRA®**
PROFESSIONAL TAPE RECORDER

the incredible

NAGRA SN "a vest pocket studio"

one inch thick, weighs 17 oz.,
battery powered, delivers broadcast
quality sound under the most
difficult recording conditions.
80 to 15,000 hz, ± 2 dB, signal
to noise ratio 60 dB, wow and flutter
 $\pm 0.1\%$, useable temperature range $-67^{\circ} + 160^{\circ}$,
built to military standards,
pilot synchronization system available.



NAGRA IVS professional stereo model

this Nagra is the "benchmark" against which
all others are measured. The sound track of
every United States film produced in recent
years was recorded by a Nagra recorder of this
type (we believe most foreign productions also
used Nagra). Frequency response, 30-20,000 hz
 ± 2 dB, signal to noise ratio 74 dB, wow and
flutter $\pm 0.05\%$.

Distributed in Canada exclusively by

Braun Electric Canada Ltd.

3269 American Drive, Mississauga, Ont. 416-677-3243

THE RAINBOW BOYS

Gerald Potterton Interview

by Laurinda Hartt



The Rainbow Boys: written and directed by Gerald Potterton; produced by Anthony Robinow; photographed by Robert Saad and assistants Rick Maguire and Paul Mitchnick; edited by Marlene Fletcher; location sound recorded by Patrick Spence-Thomas and Billy Nobels; sound re-recorded by Joe Grimaldi; sets and props by Reg Tunnicliffe and Bob Gurski; costumes by Ilse Richter and Maureen Sweeney. With Donald Pleasence, Kate Reid, Don Calfa. A presentation of Potterton Productions Inc. with the participation of Mutual Productions, Famous Players and the Canadian Film Development Corporation.

When *The Rainbow Boys*, a live-action feature-length adventure film starring Donald Pleasence and Kate Reid, was filmed in British Columbia last summer and was released this past spring to an unjustly cool and critical box office response, it marked a significant departure for its writer-director Gerald Potterton and Potterton Productions.

Potterton's arrival in Canada from Britain in 1954 was followed by several years work with the National Film Board, primarily in the field of animation, as a director of animated and live-action films. Two of his NFB short films — *My Financial Career* (1962) and *Christmas Cracker* (1964) — were nominated for Academy Awards. In 1968, he formed Potterton Productions Inc. and since then the Potterton name has become more and more associated with animated films. His company was directly involved in the production of sequences for the 1968 animated Beatles feature, *The Yellow Submarine*, and produced *Pinter People*, a fascinating one-hour television special on the work of playwright Harold Pinter. Directed by Potterton, the film consisted of several animated interpretations of Pinter's material interspersed with filmed interviews of Pinter himself.

More recent Potterton productions include a half-hour animated interpretation of Oscar Wilde's short story, *The Selfish Giant*, and *Tiki-Tiki*, a combination live-action/animated feature film released shortly after *The Rainbow Boys*. Presently in production are two more half-hour animated children's films — another Oscar Wilde story, *The Happy Prince*, and Hans Christian Anderson's *The Little Mermaid* — and another live-action dramatic feature, *Child Under a Leaf*, starring Dyan Cannon and directed by George Bloomfield. As with *The Rainbow Boys*, the film is being produced in association with Mutual Productions.

Late in March, 1973, as *The Rainbow Boys* was being released in Canada, Gerald Potterton talked with *Cinema*

Canada about the origins of the film and his decision to make a completely live-action feature; about the problems encountered in shooting the film; and about the film's critical reception.

A few years ago, while shooting a documentary in British Columbia, Potterton was quite taken by the beauty of the rugged B.C. terrain and hoped that he might, in the future, make a film about an old gold miner living in this beautiful, isolated setting. Having little writing experience, he employed three or four writers over the course of as many years in order to develop his basic idea. But the scripts were far from his liking, with a consistent emphasis on hippies, draft-dodgers and dope. Potterton had no intention of becoming involved in that sort of film — a type of film he felt would soon be "passé" and far too reminiscent of the *Easy Rider* school of film-making. Potterton explained his decision to write the script himself:

"Finally, I sort of moped around the office and someone said, 'Look. Either write the thing or . . .' And I said, 'Well, if we're going to get it in to the CFDC this year . . .' That was last year and there were just five or six weeks left in order to have the film shot that summer. Otherwise I was going to forget about it. But it was a thing I wanted to do because I was fascinated by the country out there. And Donald Pleasence was very hot on the thing — he helped me a lot. Someone said, 'Why don't you just write the script yourself?' So I just closed the door, sat down, wrote it and got good reactions about it. It's a very simple script with a very thin plot. We got it in just under the wire and the CFDC approved it. We got the rest of the financing, and then went out and shot it. Even if it submerges forever, I'm pleased that we did it."

When asked if his writing had been influenced by Harold Pinter's style, Potterton responded:

"Yes, there are a lot of things in it that I think are similar. I'll tell you, I think what really made me do the film was the fact that I sent the final draft to Harold and he very kindly sent me a letter back saying he loved the script. He said that there was only one line which he thought was getting into the romantic, and, funny enough, I had changed that. Harold is a very straight, honest guy. If he doesn't like something, he says so. I respect his work a lot, and the fact that he supported it made me think, 'Well, if *he* thinks it's all right, it can't be that bad!'"

Donald Pleasence, who eventually was to star in the film as Logan the gold miner, and who knew Potterton because they had worked together on *Pinter People* in 1968, described his own reaction to the script: "He wrote a brilliant script. The first draft was marvellous. I knew Gerry because we were involved in a film together . . . We talked about the first draft. Then he wrote some more drafts, and finally came up with a very strong script indeed."

The actual experience of shooting the final script proved to be as rugged as the terrain Potterton wanted so much to capture on film. Inclement weather blotted out two weeks of the shooting schedule. An expensive piece of equipment called a "monorail", consisting of a track on which a large camera can be mounted to facilitate tracking and general movement in rough territory, actually proved to be of very little use: the Panavision camera wobbled on it wildly, and only one tracking shot could be used. Even mounting a camera on the film's three-wheeled motorcycle provided only one useable shot; the rest were far too shaky. Thus, in a film depicting an action-filled motorcycle trek up a mountain,



Potterton was forced to rely primarily on static camera set-ups. But certainly the most disturbing set-back was an accident which occurred one week into the shooting. Potterton described the incident:

"We nearly killed the three of them (Kate Reid, Pleasence and Calfa — the principal actors). There was a terrible accident on that bike which was unfortunate. It was in the scene when they are going down to the ferry at the beginning. Kate was scared stiff on the bike. I was all set up for the shot and suddenly somebody yelled, 'They've gone over the edge!' We went rushing up there. The bloody bike had gone plunging over. Kate was lying down there with her face all smashed up, blood pouring down her chin, and her leg all twisted. Donald had fallen off practically immediately — he jumped off like a real pro. Calfa, meanwhile, had ridden the bike down across rocks, across barbed wire and almost into the Fraser River.

"Kate unfortunately had fallen into old rusty barbed wire and rattlesnakes, as we later discovered, and the bike had run over her foot. Petrifying! We rushed her to the hospital and she was off for four days. The sound man, Patrick Spence-Thomas, had jumped to their rescue — he leaped over the top of this bloody cliff and fell right into some barbed wire. He had a gash under his eye and had torn off half the lobe of his ear.

"It was a very scary scene; we all became much more accident conscious from that moment on. The bike was actually a dangerous thing to drive and all the gravelly mud we had to drive on made it difficult. In fact I was kind of glad when the bloody thing went over the top finally, because we shot it in sequence."

In spite of all the difficulties, Potterton doesn't use them as ready excuses for inadequacies in the film. In fact, the film was completed in six weeks, right on the budget and with a shooting ratio of 3½ to 1 — a fact he attributed to the excellence of his actors:

"They know what they were doing. I don't like making a lot of takes. I think you start losing it after about the third take."

When the film had just been released, Potterton's views about its future were cautiously optimistic. He described the film as "a wide-screen, big audience, light entertainment film" and said that this was the reason he had made it. Although he felt that audiences would enjoy the film, and predicted that it would do well in England and might have a chance in the U.S., he was pessimistic about its critical reception in Canada. Already the film had received what Potterton termed an "interesting reaction" from two Vancouver critics:

"I mean, one critic raved about Donald Pleasence and it was a good review. He said it was an Academy Award-winning performance. That was in *The Province*. The other critic (Les Wedman, *The Sun*) wrote the worst review I've ever read for any film I've ever seen or heard of. He raves on about inexperienced direction and bad acting. I just can't accept that it's a badly acted film.

"The film is a tongue-in-cheek thing. This is the thing Wedman missed completely. He said that it's impossible that those people could have gone up that great big jagged cliff, and that they pick up a sign which looks like it's freshly painted. Of course it's impossible! The thing is a fantasy really; it's a fairy story kind of situation . . . The music is a send-up, really. Particularly when they see the top (of the mountain) and the piano plays and all that — it's ridiculous, and it was intentional, but for some people it doesn't work."

Less than a month after this interview, it had become apparent that **The Rainbow Boys** was destined to test Gerald Potterton's unintentionally prophetic statement: "Even if it submerges forever, I'm pleased we did it." ●

Gerald Potterton on location.



Donald Pleasence

photo: Baltazar/Koller



interview by Kiss/Koller

It's been a busy year for Donald Pleasence, a British actor deemed one of the world's most accomplished actors of both stage and screen. In the past twelve months Pleasence has added a remarkable six new film roles to his ever-expanding list of acting credits — a list which extends from the stage and screen success of *The Caretaker*, through roles in such diverse films as *The Great Escape*, *Will Penny*, *The Madwoman of Chaillot* and *Cul-de-Sac*, to a tour de force stage performance as *The Man in the Glass Booth*.

Significantly, two of the six are major roles in two Canadian features: Bill Fruet's excellent, introspective *Wedding in White* and Gerald Potterton's fascinating and exciting adventure film, *The Rainbow Boys*. Pleasence's performances as the stolid, blustering father in *Wedding in White*, and as Logan the eccentric gold miner in *The Rainbow Boys*, are two of his finest characterizations to date — a fact which not only enhances his own stature as an actor but also one which can only serve to increase the international stature of the Canadian feature film.

Wedding in White's critical reception in Canada and in the United States, where it premiered this past spring, has been generally excellent, with the performances of Pleasence, Doris Petrie (as the mother) and Carol Kane (as the daughter) being singled out for their exceptional power and eloquence. The film itself won the Canadian Film Award, for Best Film, 1972.

By contrast, the critical reception of *The Rainbow Boys* has been remarkably uneven and generally poor. After its simultaneous premières in Vancouver, Toronto and Montréal late in March, critical response ranged from an over-zealous dissection in "The Vancouver Sun", through the generally cool response of most reviewers, to the congenial enthusiasm of "Maclean's" critic, John Hofsess, who declared the film one of the best Canadian films of 1973. But the box office response was poor and the film's future already seems bleak.

Whether *The Rainbow Boys* deserves such a fate, whether its considerable merits were unjustly obscured by an overly aggressive critical reaction, and whether these merits will re-emerge with the cooling of tempers and the passage of time, are matters worthy of thoughtful and serious consideration.

Donald Pleasence, in an interview with "Cinema Canada" at the time of the film's release, responded to many of the criticisms then already levelled at the film, discussed the care and devotion that went into the making of it and commented briefly on his work with Bill Fruet in *Wedding in White*, and on the peculiar attitudes he has sometimes encountered in Canada concerning his active participation in Canadian films.

Early in the interview, the subject of *The Rainbow Boys'*

Interview

by Laurinda Hartt



critical reception emerged with Pleasence's queries, "Have you seen *The Rainbow Boys*? Do you like it?" When the answers were "Yes", Pleasence responded:

You really do! Oh good. I'm glad of that because some people don't, you know. Like in Vancouver. We've had a very rich time there . . . The review we had for the picture was the worst I've ever read for anything. That writer is seeing another film! I don't understand it! I really think *The Rainbow Boys* is splendid — a very interesting, very funny film which is not meant to be complicated. There are five principal actors: one is a motorbike, another is the scenery, and the other three are the actors. That's what it's about. It's not probing any great depths; it's a very simple story.

But it works on many levels.

Yes, I think it does. First of all I would classify this as a "primitive" picture — it has the essence of child-like primitivism in the same way that certain artists paint. If you can't grasp that, if it's outside all your concepts, then you won't like the picture. But the public will like it because they will understand immediately; they won't be critical. They'll see a very simple story of three people, their funny search for gold, and the tragedy of finding it and then losing it.

Secondly, I see the film as a simple story with very complicated and subtle undertones which are traceable to the careful writing and direction of Gerald Potterton and to our contributions as the three principal actors. Each character is quite real and moulded with a lot of care. The characters are very deeply thought out. Don Calfa (who plays Mazella in the film) is a brilliant actor — a very intelligent, articulate man — but he has been very tightly criticized for what I can only describe as *not* being a hippie. If Calfa had kept his hair down to his shoulders, as it was when I first saw a picture of him and if he had worn beads and things, then some people — not mentioning any names — would have said, "Ah! Now I understand that character!"

The fact is, Calfa is *not* playing a hippie, he is playing a *weekend* hippie, the type of person who lives in the Bronx and who, on Friday night, maybe puts on a wig, goes down to the Village and pretends to be "Way out, man!". You know he's got all the stuff and yet it's spurious. Mazella's a spurious person from the beginning of the film to the end. Kate Reid and I — Gladys and Logan — are real people in the sense that they are not deeply involved in the loss of the gold, whereas Mazella is after the money. When the money goes, we laugh and he *cries*.

With Mazella there was nothing he could do BUT cry. There



it was — he had the gold and then it was gone. It's a tragedy.

To most members of the human race it *is* a tragedy. It's only to eccentrics like Gladys and Logan that it's not tragic because their realities are deeper — or shallower, whatever you like. They're not so involved with everyday survival as Mazella, who is really deeply rooted in a quest for gold.

Isn't Calfa's portrayal deeper than a weekend hippie?

Oh yes, because he knows all about it and he's going into subtleties which many people don't understand. That's why I think it's a very important piece of acting.

In a sense he's a street kid from New York who has had to learn the game of survival. For him money means survival — this is very deep in the film and comes across beautifully.

Well, Mazella is a many-faceted character: he's also a man who is escaping from his environment. I mean, he gets on an eccentric three-wheeled motorcycle and drives 3,000 miles to the west coast. That's a big thing to do — to have made that journey. It means that he's neither a hippie nor is he an ordinary bourgeois guy from New York. His line, "I'm not a draft dodger, you know", has been quoted out of context in criticism by one of the reviewers. I think that the line is perfectly legitimate. It's an important statement which is actually unimportant but it *is* important to Mazella. With his Mickey Mouse T-shirt, he doesn't want to be taken for one of those guys who just don't care, who go to live in communes and all that. It's very important to the picture and a lot of love and care were spent on that character by Calfa.

Somebody wrote, "Why does he wear a Mickey Mouse T-shirt?" We have some extraordinary criticism! How can a serious critic say, "Why does he wear a Mickey Mouse T-shirt?" He wears a Mickey Mouse T-shirt because he wears a Mickey-Mouse T-shirt! *Millions* of people around the world are wearing Mickey Mouse T-shirts! And apart from that fact, it plays an important part in the film which is a good enough reason for anybody's sake. At the end of the picture the Indian is wearing a Mickey-Mouse T-shirt and it's essential to have something identifiable. But it's a perfectly legitimate thing for him to wear because he is like the Friday-night hippie.

Do you still pay attention to the criticisms?

No, I don't personally, but if you're involved in a commercial venture — which after all every movie is — you have to pay attention because they mean something. They don't mean as much as they do in theatre because word of mouth means much more in cinema than brilliant reviews. Unless they get on to some kind of bandwagon like with *The Last Tango in Paris* or something like that. Then of course the public will be



Kate Reid

going along with brilliant reviews and some poorer reviews too, perhaps — but mostly brilliant — and it's going to be nothing but good for you. But in general, with your everyday picture, press is not as important as it is in the theatre. The film will be there to stay, and if the people go away having seen it, and tell their work mates and colleagues that they saw a very funny, very pretty film with fabulous scenery etc., they will go and take their kids to see it and so on.

One common theme evident in all three of the characters is the theme of survival — all three, in their own way, are surviving. They are up against tremendous odds but they are surviving. It borders on pathos.

Yes, I think it is an important part of the picture . . . The fact that it is funny is in a sense coincidental. One of the things we tried deeply to avoid — the director and the three principal actors — was ever being consciously funny. We were all trying to do something very serious which we hoped eventually would be funny, but we never *tried* to be funny.

I think it was John Hofsess who said, in a very nice review, that the characterizations, for the purpose of what he called "bawdy farce", were fairly slight. I beg to believe that's not true; they are all characterizations in a great deal of depth. If we don't succeed, well we don't succeed. But that was the intention.

One of the interesting things about shooting the film was that we were always in a race against time. We didn't have the money to spend another two weeks on the picture and of course you always have to cut corners. That's one problem. We had intended to end the picture with a spectacular wide-angle zoom-back shot showing the existence of a highway up on the mountain, but we needed a helicopter to do it. We couldn't do it with a static camera. But we had already gotten rid of the helicopter and the rain was closing in.

In my opinion we should have had that helicopter shot because of the idea that these people went all these weeks on a motorbike up a mountain and lost the gold and everything and then they discover that there was a *highway* they could have used! The end shot that we did shoot and which is not in the film (because it didn't work in the editing), was a shot of Gladys and Logan running and saying, "Look! There's a road up there!" And they were laughing and screaming their heads off and dancing down the beach. They cross the river, climb up and there's the road! They'd made this devious route all over the mountain in agony when they could have come along a divided highway! I love that idea. But maybe it's better the way it is. It's quite tragic the way it is because when the film ends you don't know how these people are going to survive.

There's one fellow crying and there are these two people madly laughing at the humour of the situation. What are they going to do? They'll probably die. But it's up to the viewer to decide.

It's tragic but it's more like life this way. The highway would have been a good twist, though.

Yes, it would have been but maybe it's better this way. It's one of those accidental things in filmmaking — sometimes you emerge with a solution which was dictated by circumstances and economics or whatever and it turns out to be a better solution to your problem than you might have found if you had a \$2 million budget.

How much of Logan was yours and how much was contributed by Gerry Potterton?

Most of the script is precisely as Gerry wrote it. But there are certain scenes between Calfa and myself which were improvised to a certain degree. There really is a Logan, you see. There's a fellow named Anton Loken but everyone calls him Logan and that's really his house in the film. He built it himself. And many of the lines in that long, slightly improvised scene between Calfa and myself in front of the shack are his lines. We prepared a scene and we threw quite a lot of things into it and just let it go. We had a basic script which was quite strong by itself but we just let it run and we did it in one master take. I hope it works. I mean, I *know* it works but it depends on which way you see the film. But it's real, it's all real: this young guy talking to this old guy who is mad, you know, he's extraordinary — he plays the fiddle; he spends his evenings carving fiddles, making Chinese puzzles, dreaming about the guys in the boxcars and banging away about "snipers". We got the idea of using "snipers" from a pamphlet about gold-digging. "Snipers" are people who keep coming back and working the same face of bedrock year after year until they wear out the mine. It's a nonsense line to the audience if they don't know anything about gold mining, but it's a great line. Really, Logan is getting at those "snipers" all the way through the picture because they were working away at the bedrock destroying his living.

It was a beautiful paranoia built up when Logan was saying "Oh these bastards! Bastards!" Was that your build-up?

Oh, I think it was a bit of everybody's.

Pleasence's views on Wedding in White and its writer-director, Bill Fruet:

Wedding in White is a totally realistic type of film, and I think it is very good. I like it enormously and I like Bill Fruet very much. It is an entirely different type of film from **The Rainbow Boys**. In **Wedding in White** the people are really saying precisely what they mean, God help us all.

They're regular, straightforward fellas and ladies, whatever that means. They're the worst kind of human being, really: never thinking, never inquiring; accepting what they're *told* is evil and what they're told is good. Harold Pinter is interested in people like that. They're very dramatic; many of the great characters in dramatic literature work like that.

It's true to life really. There's a fatality about the relationships that's only too apparent — dreadfully apparent. Just as long as the world is run by these kind of people, or they contribute to the vote or whatever, we're going on a downhill spiral. Wherever they are in the world, they will conform to whatever image is the conformist image and the values of the society around them and they'll go on letting the earth perish — destroying the seas and forests and over-populating the world.

None of them in that film are deeply religious. I mean, they're religious people in the sense that they've been brought up in some kind of religion; that's what they accept. They go to church for weddings, funerals, maybe Christmas and that's it.

Pinter is able to tune into that reality in a sympathetic way. For example, in Pinter's **People** the "All Night Bus" sketch with the two women in the bus station. Those are the kind of people who accept this kind of apathy because they are creatures of habit. But somehow there's a great deal of sympathy in the way he treats them and I find that true for **Wedding in White** too. I don't think it's unsympathetic.

Oh, do you find that? I'm not sure I would agree with you. I think these two writers are quite disparate. They have something in common in that I think both tend not to like the characters they are writing about. I would say that, as much as I know of Harold Pinter's present work, he very rarely sympathizes. So anything I say to you is out of my own critical faculty, whatever I have. But I would say that Pinter mostly despises his characters and I think that Bill Fruet in **Wedding in White** does the same. I don't think there's anyone in **Wedding in White** with whom you can sympathize. Maybe the girl.

Maybe I'm putting too much of my own compassion into it.

Well, I think there is a little compassion . . . Both Pinter and Fruet are writing pretty critically in a real life situation. I mean, in both their cases they are writing about something they have experienced.

Maybe what they're doing is holding these people up and then the audience can either look at them with the same kind of detached objectivity or with compassion — they have the choice.

Oh, yes.

Some of Pleasence's comments concerning certain attitudes he has observed in relation to Canada's film industry:

The average Canadian is not particularly interested in going to see Canadian movies. On the other hand, the Canadian film industry is not very interested in bringing in outside talent and this is another problem. People will say to a producer or director, "You want *that* editor for the film? But he's English! Why do you have to bring in an editor? We've got editors here." So the director says, "Because I want that editor. That's the editor I want to work with." And they say, "Oh, well . . ." Well, that's stupid! You know, the last time I was here I was asked the most outrageous question when I was on a talk show. A man asked me, "Don't you feel ashamed to be coming here and taking bread out of the mouths of Canadian actors?" So I answered his question with some relish: "Christopher Plummer has been taking bread out of my mouth for years." He sort of took the point. He said, "There's no need to get angry, you know." And I thought there was every reason to be angry. But he said, "You see, if we make a tire here we make it with Canadian rubber, so we figure that celluloid should be Canadian celluloid." That was the spoken opinion of someone who is supposed to be in the public eye.

Canadians should feel honoured to have you.

Well, that's very nice of you to say that. I can't say I agree with you. The point is, never mind me. I mean, you should be making Canadian films with big international stars in mind. Then you'll get big international distribution. I *believe* it's changing. I greatly applaud the Canadian film industry particularly because of government participation in raising funds to make films — sponsoring pictures and all that. It's very healthy and very good. But of course the unhealthy side of it always becomes the bureaucratic side of it — in *any* country; it's a problem anywhere. It's even a problem with Britain's National Theatre's bureaucratic set-up, although I applaud national theatres — there should be many of them all over the place. But I never work with those kind of theatres anymore because I don't like the bureaucratic side of it. That's why if I do something in the theatre I'll go and produce it myself or with a friend of mine.

What are your future plans? Is there a chance you might be working in a film version of "The Man in the Glass Booth?"

I hope so. It's still on but they haven't set a director yet. They're running out of time to get the film going. I hope to do it maybe this winter, perhaps with Irvin Kershner who's a director I admire very much. He wants to do it and they're happy about it. It's a question of timing. And I've got lots of irons in the fire — I'll probably make a film with Don Siegel. But as for my immediate plans, I'm not sure. Nowadays things happen very quickly. People don't have the money and then suddenly they do have the money. I'm sitting by the phone and then the next minute I'm off to Spain or somewhere. It's peculiar.

PIERRE DAVID

Interview

edited by Laurinda Hartt

photo: Baltazar/Koller



Shortly after the March release of *The Rainbow Boys*, Pierre David of Mutual Films talked with George Csaba Koller about Mutual Films; about their distribution of *The Rainbow Boys*; and about his company's approach to the crucial subject of the promotion and distribution of Canadian films in Canada.

I'm excited about what Mutual Films is doing in terms of the promotion of Canadian films from coast to coast. Would you care to elaborate on what your plans are?

Yes. It's a very complicated situation with the English-Canadian or Canadian-made films in the English language. We've been very successful in Québec with French-Canadian films. As you probably know, our company is part of what you could call a "holding" headed by a French-Canadian lawyer. We own and operate six radio stations — the Mutual Broadcasting Network. I've been with the Mutual Broadcasting Network for years before going into films. I was doing all their promotions, concerts, launchings of station activities. Public relations and promotion is my work. And for certain reasons, three years ago, we decided that we would go into film distribution which then brought us into film production because there's a complement and both work together.

In two years we have produced about ten films that we are now distributing in Quebec, and we are planning the production of five. One is already in production. When I say "we" I mean the producer (Claude Héroux — Cinévideo) and ourselves at Mutual Films, because it's really a very close relationship. Mutual invests in films and sometimes we even find the stars, like Jeanne Moreau for example. I even have a direct line to my producer. I don't have to dial — I just pick up the phone and it rings in his office. So there is a very close contact which I think is absolutely essential.

We've had some success and now Mutual has some major films in Québec. We released about 30 films this year and we're going to release 35 next year. The situation's very clear now. I have an office in Paris on the Champs Elysée, with a full-time staff working on our world sales and on the buying and the selling of our films. I decided that you couldn't have a company that was really working, you know, without being involved in English Canada. Québec films are having great successes but at the same I needed a set-up in Toronto. It's a modest set-up but we're very well equipped. We have an office in the Carlton Tower and the staff (under the leadership of Gordon Lightstone) is going to handle our French-Canadian-made films in the rest of Canada. They are also going to handle our English production and our distribution of a lot foreign films — from *The Family*, with Charles Bronson, to *State of Siege* by Costa Gavras.

We've been involved with *The Rainbow Boys* for many reasons. One of them is that we are developing a very close relationship between Potterton Productions of Montreal and my company for the English market. Potterton is directly involved in our distribution operation and in financing, and we're really working together. So it is normal that we would be involved with *The Rainbow Boys*. And we are now definitely going to shoot another one in June called *Child Under a Leaf* with George Bloomfield directing. We've got the CFDC's approval, have found the money, and yesterday we came to an arrangement with Dyan Cannon who will be in the film. This is the kind of film I'm pushing for. The coming of Jeanne Moreau into French Canadian films is an important event which means a lot. (Jeanne Moreau is starring in *Je t'aime*, a film written and directed by Pierre Duceppe, and being produced by Claude Héroux of Cinévideo Ltd.)

It's also a very important thing to have in the English Canadian film industry . . . I think that they — even more than Québec's films — really have to be made for a completely international audience and that's why they need some international names. I think *The Rainbow Boys* is an attempt in that direction . . . In that film, we chose to use Donald Pleasence and Pleasence is creating an interest in the film. We're getting him on radio and TV. Without him, no one would know about the film. Without him, you know how the radio station would be — "We don't want him. That's not interesting for our listeners. We don't want to give you a promotion." It's Pleasence. We have some other stars in the film. We've got Don Calfa. But no one wanted Don Calfa on the air. They wanted Pleasence. He's a name, you see.

I'm giving **The Rainbow Boys** a big launching. I don't know if we'll make it, but my first thing is this: if we spend \$400,000 in the making of a film, it's worth spending \$10,000 to promote it in a big city. I think this is one of my strongest points. Right now they don't want to hear about it, but I hope it will come to that one day, because the CFDC should put up 10 per cent of the money it's investing, for the *launching* of the film. It would help. Because, you know, it's stupid — everyone thinks of producing and no one thinks of what is happening afterwards! For example, Destounis is putting his own money into films. Now, I know it may be for political reasons, *but* he is putting money into films and he's got to *think* about what's happening to these films *after* they've been made.

So the CFDC should help in the launching of a film. If they grant \$200,000 of a film's budget, they should grant \$20,000 for the film's launching. We would submit a launching plan, they would have it checked, and it would help, you know. It would help the exhibitor. You will then have more publicity surrounding the launching of the film which means more knowledge and more awareness on the public's part.

And on the other side, with a film quota, the exhibitor would *have* to show the films. It's like with the minimum Canadian content quota in radio. The exhibitors would *have* to show Canadian films for a minimum of six weeks per year, or better still, I would go to two months per year, per theatre. Every theatre would have to play them. I agree it's tough for the theatres. But I mean this is the price we must pay if we *want* an industry. If we don't want an industry, then let's forget it. Because I think that now there are enough Canadian films for any theatre in Canada to make a good two months. Think of **Wedding in White!** Think of **The Rainbow Boys!** Those are good films; they can be played to a general audience. You know, we didn't have a bit of a recording industry before the CRTC imposed the 30 per cent Canadian content rule. And now there's something really happening!

I think that every week we are losing by not taking definite steps. Right now everyone is talking, talking, talking, talking and no one is doing anything. Actually I really don't mean *no one* is doing anything, I just hope there will be *more* action. It has to come to precise conclusions, with someone doing something, and doing something means making big decisions.

There is no problem in Québec, quite honestly, because we've proven to be so successful and we've brought so much money into the exhibitor's pockets. There's no problem with them; we get everything we want. All my productions are made with Famous Players and they never interfere. I ask for a certain amount of money; they give me the money. They don't read the script, they don't interfere in my publicity or anything because they know I do the best I can and we are really having success.

With English Canadian films, they're much more "*inquiet*", much more worried. Like when I say I want to open in Montréal in three theatres and I want to spend \$6,000 or \$7,000.

Don't you feel like you are going up against a brick wall what with Odeon and Famous Players controlling 80 per cent of the theatres in Canada?

No, not a brick wall, because for example, with **The Rainbow Boys**, we have the theatres we wanted. (The film opened, in March, 1973, in seven theatres across Canada — three in Vancouver, three in Montréal and one in Toronto. David explained that only one Toronto theatre was involved because that theatre, the Fairlawn, "is bigger than the theatres in either of the other centres.")

It was exciting when you spoke at the ACTRA-CFDC panel. I saw that you had this very definite idea as to what you want to do with Canadian films.

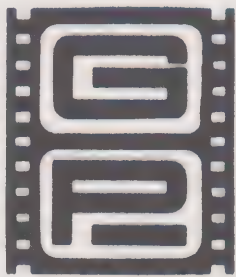
I want to give them a chance, at least in the first week, to be launched like a big film. You know, they were surprised in Vancouver when we came with the biggest campaign in history down there. In Québec, when we launch a film — every French-Canadian film, the good ones and the bad — all of them are launched with at least \$10,000 the first week. They all have a big launching. And that is certainly responsible for a part of the success of a large number of our films in Québec.

Do you want to go into detail as to what is involved in a launching? Do you get TV and radio spots?

That's it. I think a launching means reaching the people through all the media. If they look at TV, like I did last night at 1:30, they would see the TV spot for **The Rainbow Boys**. Or if they listen to CHUM tomorrow at 11:15 they'll hear about **The Rainbow Boys**. It's to create an awareness of the film — the film is here, and the film may be exciting. That's the first thing which is very, very important. But by that I don't mean we should continue if the film is a flop. And I think Gerry Potterton will agree that if we're not drawing people — which is possible, you never know in this industry — we won't continue pouring money in for nothing. But at least it will have its try like a major production.

You mean you're giving it a fair chance alongside all the American films that are playing?

Oh, I'm giving it as good a promotion as for the biggest American films. And we will do it the same way for the next film, until we have a success or until we just feel there is no more hope — and then probably we will have a blockbuster and make a million dollars! You never know when the big hit is going to come. I'm *sure* it's going to come. Sid Adilman was saying, "Well, everyone is dreaming for that big hit in English Canada." It's going to come, that's for sure. But when? In Québec, we did films for years and years and then one day **Valérie** came and changed everything.



**GRATTAN
PRODUCTIONS**

**SHOOTING
in
CANADA?**

Contact Jim Grattan for
top equipped crews. Single
and double system.

1440 St. Catherine Street, West
Suite 507, Montreal 107, P.Q. Canada
(514) 878-9638



Valerie

YORK UNIVERSITY

PROGRAM IN FILM

25 courses are offered in the next Academic year 1973-74 beginning September, 1973. These are courses both in film-making and film history, criticism and theory.

York University offers a four year program specializing in Film Studies, leading to the Bachelor of Fine Arts degree.

Courses include: Studies in Films in Canada

The American Film

Films of Western Europe

Films of Eastern Europe

Films of Asia and Africa

The Documentary Film

Film-making through group and individual production

Screenwriting

Acting and Directing

Sound Recording and Mixing

Television Production and Planning

Workshops with visiting professionals

Directed tutorial studies in

specialized areas of film making

Advanced practise through individual production of original films

For information write:

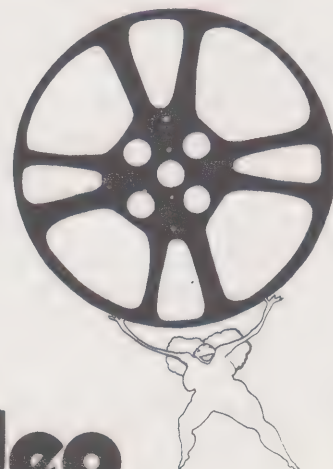
Program Secretary, Program in Film,
Room 226C, Ad. Studies Bldg.,
York University, Downsview, Ontario

women and film international festival 1973 la femme et le film

june 8 to june 17 · ten day festival · st. lawrence centre

June 19-22	Montréal	La Bibliothèque Nationale et Vidéographe
June 21	Leaf Rapids	Recreation Centre
June 22-24	Fredericton	McLaggan Hall, University of New Brunswick
June 23-24	Whitehorse	YMCA Recreation Centre
June 27-28	Victoria	MacLaurin Building, University of Victoria
June 29-30	Québec City	T.C.U. Université Laval
June 29-July 1	Halifax	Rebecca Cohn Auditorium
June 29-July 1	Vancouver	The Vancouver East Cultural Centre
July 4-5	Calgary	University Theatre, University of Calgary
July 4-5	Jonquière	Centre Culturel de Jonquière
July 6-8	Edmonton	Edmonton Public Library
July 6-8	St. John's	Little Theatre, Memorial University
July 11-12	Charlottetown	Duffy Amphitheatre, University of P.E.I.
July 11-13	Winnipeg	Manitoba Museum of Man and Nature
July 13-15	Saskatoon	The Saskatoon Public Library
July 18-19	Regina	The Regina Public Library
July 18-19	Sault Ste. Marie	Algoma College Theatre
July 20-22	Ottawa	National Library/Public Archive

Admission Free
Day Care Provided Free
Everyone Welcome



film photographs video

FILM REVIEWS

Slipstream

Directed by David Acomb; Screenplay by Bill Fruet, from a story by David Acomb; Cinematography by Marc Champion; Edited by Tony Lower; Music by Brian Aherne. Cast: Luke Askew, Patti Oatman, Scott Hylands, Eli Rill, Debbie Peck, Debbie Rotenberg, Danny Friedman. Distributed by Cinepix. Running Time: 94 minutes.

Ostensibly intended as a paean to youth, or at least as a patronising celebration of the 'hippie' way of life, David Acomb's "Slipstream" actually presents young people in a very unfavourable light, as either stupid or sexist, or both; with some justification, perhaps, but doubtless unintentionally. The minimally involving plot revolves around a popular disk jockey and his failure to come to grips with a materialist society; we also witness his relationship with a young woman, an affair that wavers unsteadily between mutual acquiescence and complete domination on his part. We realise that they are supposed to be in love because there is a coyly lyrical interlude when they go horseback riding in the buff. (Hats off to Acomb, though, for showing Luke Askew in a prolonged frontal nude shot, thereby negating any cries of exploitation which might have otherwise heralded the scenes involving Patti Oatman's naked body.) The communal house Cathy (Ms. Oatman) leaves to take up with Mike (Mr. Askew), the deejay, is seen as a veritable bastion of male chauvinism: the women are told to clean up the place whilst the men sit around stoned or drinking beer, watching television. Were the film more perceptively written (and it is a disappointment to discover that Bill Fruet is responsible for the witless scenario), one might conceivably accept these communards as examples of the folly of youth-worshipping; that there really is no such simplistic thing as a generation gap, merely intelligent people and stupid people, some old, some young, some with long hair, some with short. But, unfortunately, they fit in all too easily with the other sketchily developed parts to be taken as anything

other than they appear.

The producers of "Slipstream" obviously have their eyes set on the American market, for the film, although unconscionably sloppy in places, has a superficial gloss alien to the usually realistic and grainy look of most Canadian films attempting to be serious, and two of the leading actors (Askew and Scott Hylands) are from south of the border. If one hasn't been there, or cannot read out of focus license plates on moving cars, it comes as an unfortunate surprise to realise that "Slipstream" was filmed in Alberta, with financial assistance from the C.F.D.C. To be fair to Acomb, though, the film is occasionally striking visually, but even then, only in as far as his artful compositional sense is concerned. All the pretty pictures might mean something if their appeal weren't vitiated by sluggish and predictable camera motion (usually a pan from A to B) and, more damagingly, atrocious editing. Time and again, the audience is left to ponder the mystery of the prairies as Acomb leaves his camera pointing at a set or location long since deserted by the players. Worse still are the many fade-ins and -outs, usually accompanied by meaninglessly portentous music. Nothing much happens in "Slipstream" (beyond the plentiful and obligatory lens-flaring, and even some gratuitous use of yellow filters), and when it does, one couldn't care less. Ultimately, it IS a film suitable for youths, but only those very much younger than the eighteen years required by the Ontario censors.

A harsh judgement, perhaps, but certainly not unreasonable. To praise a film simply because it is Canadian IS unreasonable, for that is carrying nationalism to a level of jingoistic absurdity. "Slipstream" is a bad film with pitifully little to offer an intelligent audience, and to sanction a work such as this merely because it was made in one's own country is to condone the making of mediocre movies, a state of affairs which would finally be extremely unhealthy for the Canadian film industry.

Montague Smith

Taureau

— written and directed by Clément Perron; photography by Georges Dufaux; editing by Pierre Lemelin; Joseph Champagne did the sound, Jean Cosineau did the music for this National Film Board production, Marc Beaudet, producer. Starring André Melançon, Monique Lepage, Michèle Magny, Louise Portal, Marcel Sabourin. Canadian distributor: France Film.

Clément Perron wrote the screenplay for *Mon Oncle Antoine*; as directed by Claude Jutra, that nostalgic, tender, story of a boy's greening in the Québec countryside was certainly the hit of 1971 in Canadian films.

Now Clément Perron has written and directed *Taureau*. This seems to English Canada to be his directorial debut and just his second feature film script. But he is hardly an inexperienced newcomer. He has directed, written, or produced scripts for almost forty films since he joined the National Film Board in 1957. His background includes studying at the Sorbonne and the Institute of Filmography after graduating from Laval, and in 1968 he was an executive producer for French Production at the NFB, responsible for works like Jean Pierre Lefebvre's *Jusqu'au Coeur*. Unfortunately, since French Unit Productions are not frequently seen in English-speaking Canada, Perron's name is still new to many.

However, the people of Perron's Québec are becoming familiar to Canadians from Victoria to Saskatoon to Sackville, through his scripts. In *Mon Oncle Antoine* they are seen half-tolerantly through the eyes of a boy, as slightly mysterious, mad, lovable monsters. In *Taureau* the viewpoint darkens to that of an alienated adolescent, and the people appear more malicious, hypocritical, cruel and foolish. Considering the stereotypes born in English-Canadian minds with every movie, I shudder to think of the results when Perron interprets the townspeople of his past in his next screenplay, in which he's promised to describe the local resistance to World War II conscription, undoubtedly centering the conflict on Taureau's dead father, seen memorialized in a photograph in his World War II uniform in *Taureau*.

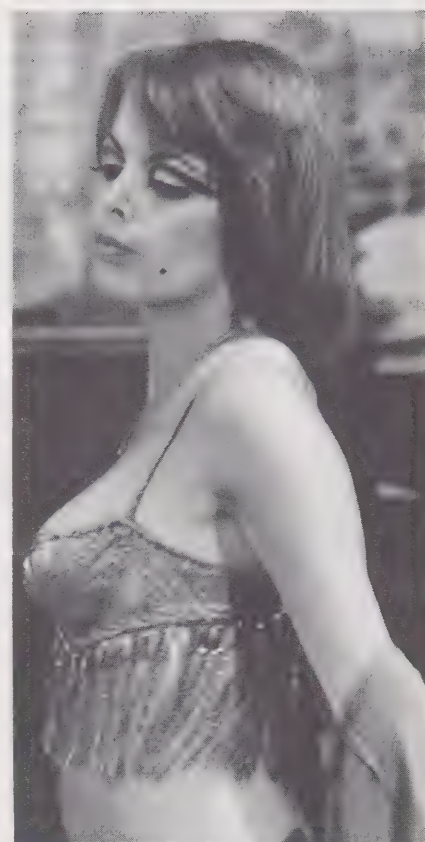
Taureau, "the bull," is a great, big-chested, heavy, hairy fellow whose formidable sexuality is both held in check by his simpleness, and yet made



Monique Lepage (*La Gilbert*)



André Melançon (*Taureau*)



Louise Portal (*Gigi*)

more threatening by the possibility of his loss of control. The script at least indicates that this is what the villagers feel. He is played, however, rather sadly and passively by fellow film-maker André Melançon, and since it is on the pivot of his sexual strength the plot must turn, his lack of thrust and unthreatening portrayal somewhat weaken the core of the story.

Maybe I'm wrong, but I felt *Taureau* should represent mindless, magnetic, permanently adolescent sex, all drive and need, a tortured D. H. Lawrence beast, primitive and urgent, in order to focus the conflict of the film. Instead, Melançon's *Taureau* is as lovable as a castrated St. Bernard, and the beaky, breasty mothers and daughters of the town are clearly the dangerous people. Since *Taureau* is shown weak and vulnerable, the contest is unfair. Thus the moralizing is done by Perron and not left up to the audience. Does he think we'd side with the townspeople if he didn't victimize *Taureau*? Perhaps he just feels that all that *Taureau* is, is inevitably victimized because it is vulnerable.

Although some of Perron's scenes need directorial discipline, and the general shape of the film is scattered and loose, some sequences are real jewels. One involves *Taureau*'s mother and sister, a remarkable pair forced by

poverty to enjoy prostitution after the death of his father. The sequence starts gaily with the sound of bursting giggles of unsuppressable merriment. Through a lovely long shot we see the two luscious ladies staggering about behind their little house, trying to attach their flimsy washing to the frisky clothesline. The daughter impudently exposes her breasts with defiant humor to the staring village simpleton. But the shot continues and we follow the two females inside their house, where the sequence develops a sensitive exposure of the underlying tragedy of their lives. We see their tenderness for each other, their strong and desperate love. Seldom in any film is the contact between mother and daughter made so poignantly, so effectively. This rich, revealing sequence is beautifully acted by Monique Lepage as the mother, and ably supported by Louise Portal as *Gigi* the daughter, in her first feature film role. This scene provides the kind of painful joy to the constant movie-goer that rewards those endless hours spent sitting and seeing in darkened theatres, everywhere.

Taureau is a good film, despite some awkward intercutting, protracted tensions that start to slip, and unnecessary or underdeveloped characters. It has life. It has feeling. And above all it is beautifully sensual in a pleasantly adolescent sense: lots of soft flesh, feathers,

hair, breasts, taut nipples. In fact, the cruel excitement of sex permeates the film just as it does an adolescent's life.

But adolescence is hard to handle; and if a romantically adolescent attitude to some extent weakens this film, it also proves the truism: it's hard to grow up. It's difficult to accept that growing up may mean becoming like the townspeople. Or that the inevitable result of satisfying male sexual needs in a Catholic community leads to certain rigid roles for women. Perron tries to show the anguish and joy of sex, the thrill of flesh, but he cannot solve its consequences: the problem of what happens to a female in rural Québec as a result of sex. Thus he destroys his *Taureau* before love can fade or *Taureau*'s lovely girl grow into a village woman who may convert him into a normal member of the community — another lusty hypocrite.

The film is marvellously, thoroughly, soaked in an adolescent metaphor, with an adolescent solution offered to a romantic and terrifying adolescent plot. The implication about the maturity of the townspeople cannot be missed. I have a feeling that as he continues to write, Perron's filmscripts will provide a most remarkable chronicle of rural Québec.

Natalie Edwards

AMPPLC

Guest Panel

by T. Charles Lapp

The men who control the Canadian film industry and seem to make a living at it — The Association of Motion Picture Producers and Laboratories of Canada (AMPPLC) — held their annual convention April 25-27. As part of the convention a number of people were invited to take part in a panel discussion about issues and problems facing the industry.

The Panel: Sydney Newman, NFB; George Destounis, Famous Players; Graeme Fraser, Crawley Films; Michael Spencer, CFDC; Claude Héroux, Cinévidéo Ltd.; Al Bruner, Global TV Network; Phil Lind, Rogers Cable TV; and Tom Vant, Alberta Government Film Development.

A variety of attitudes were displayed by the panel members. There was Newman, the fatherly philosopher of NFB trying to allay the anxieties of private producers who are uptight about the NFB's long-standing domination, if not monopoly of Government department promotional films. There was George Destounis with his approach to Canadian films ("We'll continue to invest for 'political' reasons, but we're hopeful"). Michael Spencer was defensive and yet quite positive as he described the accomplishments of the CFDC in Quebec and half-successes in the English Canadian film industry.

Some interesting notes were sounded from the television end of the industry. Al Bruner, who is presently putting together programming for the new Global TV Network described their frustrations and successes in what has to be called a pioneering of Canadian creative talent in the TV industry. Global was granted a CRTC license on the basis that it would derive all its programming from independent Canadian producers, and would use available production facilities rather than duplicate them for their own use. In the four months since they got their license, Global has received 486 concepts for programmes. They whittled these down to fifty and found that 46% of the ideas came from Montreal whereas only 26% came from Toronto.

The rest came from Vancouver and other places across Canada. When it came down to final production they found that the Vancouver groups came out on top, then Montreal.

Bruner said that they were very disappointed in the Toronto showing and noted that only three members of the AMPPLC were involved with the programmes now being produced for Global. This meant that contracts worth over \$4 million were going to producers who were outside the AMPPLC. He threw out a challenge to the members, saying that there was 20 hours of prime-time television available if they can come up with the right ideas to fill it.

Phil Lind of Rogers Cable TV gave some clues about the present state of pay television. He said that one channel with continuous free movies will be started in June '73, while a channel with movies bought by subscription will be started no later than September '74. He stated that there would be a lot of money to spend on feature films and an attempt would be made to "fit in" as much Canadian film as possible. If enough Canadian films are not shown then producers should push for regulations on Canadian content. He felt that money spent on buying feature films should stay in Canada.

When asked about the impact of pay television on the theatre chains, George Destounis of Famous Players said that the major chains would survive just as they survived the introduction of TV in 1952. However, he said that it might force the closure of marginal theatre operations and some of the residential area theatres. He felt that the larger chains could exercise their buying power in order to compete with the cable market.

Michael Spencer welcomed the introduction of pay TV and intimated that it would help the Canadian film industry because it provided additional markets after initial theatre runs. He said that cassette movies would also provide another market for Canadian film in the future.



Sydney Newman, National Film Board.

Several audience and panel members focused their attention on a less optimistic aspect of the Canadian film industry: the potential loss of tax advantages to feature film investors. When asked about the present crisis in the industry over the problem, Spencer said that there was no crisis but admitted that there has been a slowdown in production due to the tax issue. He said the ultimate answer to the question can only be given by the Department of Internal Revenue; however, meetings were being held with them and he felt that some sort of compromise could be reached whereby the tax advantage might be lowered but not thrown out.

Claude Héroux of Cinévidéo Ltd. commented that the tax issue is just one of the problems which make it necessary that French and English Canadian producers work together. He thought that it would not solve the political problems, but common problems within the industry might be solved through working together.

Tom Vant from the Alberta Government indicated that they too are interested in co-productions, but they are looking south. They were apparently well-received in Hollywood when a delegation went there recently to interest producers in coming to Alberta's scenic country to make films. They apparently are also looking to invest in feature films.

The traditional chorus of the "the Quebecers are doing great, what's wrong with the English?", made its rounds as usual. George Destounis commented that Famous Players investments in Quebec films have been more profitable than those in English Canada. However, he said that they've had success with some English films, notably "Goin Down the Road" and "The Rowdyman". But even these were not on a par with a moderately successful American film. He feels that the only real market is the American market and if Canadian films can make it there, they will make it on the International market.

On the Canadian market, Destounis claims that charges of prejudice against



George Destounis, Famous Players.



Al Bruner, Global TV.



Michael Spencer, CFDC.

Canadian films is unfounded. He admits, however, that the American distributor is in a much more "flexible" position to get a film shown because he controls a lot more films. Consequently an American film which is a dud (heaven forbid!) will still get distributed, whereas a Canadian film won't, unless it produces immediate box-office returns. In Quebec he claims that if anything, American films are the ones pushed aside for Canadian films. This seems like an overly optimistic remark since the number of Canadian films shown in Quebec during 1972 — the highest of any province — was 26, compared with 255 American, 65 from France, 36 from England, 58 from Italy and 69 from Greece. Ontario showed only 11 Canadian films during 1972, compared with 203 U.S. films.

Sydney Newman noted that some people are concerned that the NFB is now producing features that might compete with private producers, but he feels that there is no such competition and since the features are all-Canadian, there is no waste of taxpayers' money. He said that he personally questions making them, but they have a staff which wants to participate in every form of film and they want to work with actors.

In any case, according to Newman the fastest growing market for films is not features but educational film. He pointed out that at the present time approximately 80% of all films shown in Canadian schools are foreign-made. The NFB is now negotiating with the Provincial governments to rectify the situation. They are now attempting to set up a national catalogue of educational films so that films made by one province can be used by other provinces. Newman noted that Ontario spends \$12 million per year on educational films and Quebec spends about \$3 million. However, the rest of the provinces spend very little on educational film production. He felt that the NFB was in a better position to convince the Provincial governments to make more educational films than any body of private producers. He said that the whole industry would benefit from increased educational film production, not just the NFB.

Regarding the NFB's stranglehold on the production of films by federal government departments, Graeme Fraser of Crawley Films questioned the legitimacy of having to apply through the Film Board to do a government film when the Film Board is actually supposed to be a competitor for the job. He felt that government departments should

be treated like PR offices of private companies such as "Gulf" or "Coca-Cola" who do not require special film liaison people, and can be approached with ideas directly. He noted that government film production was being increasingly directed into the private sector, but at much too slow a rate. At present Crawley does twice as much work for the U.S. Government as it does for the Canadian Government.

Mr. Newman later talked about the philosophy and "mystique" that the Film Board developed over the years. He observed that Canada really has no national body of literature or art that is world renowned, except for the work of the National Film Board which has the highest respect of film-makers everywhere. This body of work he feels is only about 20% of the Film Board's output, the rest being rather pedestrian, bread-and-butter work "to keep the labs busy" but he hopes that the percentage of superlative work is increasing.

With regards to the NFB's decentralization process Newman noted that a Vancouver production office has been opened, as well as the Halifax production unit which opened its offices in April. The philosophy of these offices is to encourage and develop local production by people in the areas concerned. He

animation



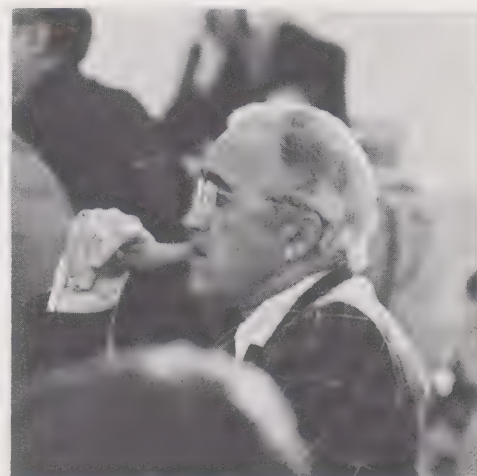
A position exists in the Animation Department for a general studio technician with experience in the animation industry. Duties will involve supervision, operation and servicing hot-press titling and Xerox equipment, miscellaneous animation photography equipment, projection equipment and security of tools. In addition, animation "Checking" experience is necessary while graphic arts ability is desirable though not necessary. This situation will be available as of August 15. Interested applicants should direct resumes to: William Matthews, Co-ordinator of Animation, School of Visual Arts.

sheridan college

1430 trafilgar road, oakville, ontario



This sombre portrait of the AMPPLC Presidents, past and present, was taken to commemorate their 25th Annual Convention, held in late April



Intermission refreshments courtesy of the Ontario Ministry of Industry and Tourism. Music at the banquet was courtesy of Kodak Canada, Ltd.

said that the situation on the West Coast is fairly clear and existing talent is being trained and given access to equipment. In the Maritimes, however, the situation is less clear. The talent is there, and the role of the production office is to unearth and develop it. He noted that people should not be uptight about the NFB moving into an area because the production unit is meant to fit into the local scene and both use and upgrade local labs and facilities. Mr. Newman made a passing remark about feeling rather badly about not having a Toronto production office, but that was another question entirely. He said that the NFB intends to open a production office in Toronto, but gave no indication of When.





Graduating film students from Ryerson Polytechnical Institute recorded the entire three day convention and provided an instant replay for AMPPLC members at their farewell party.

at the Inn on the Park, in Toronto.

film effects

AN EXPERIENCED OPTICAL
HOUSE OFFERS CREATIVE
OPTICAL EFFECTS AND
TITLING FOR MOTION
PICTURES WITH PERSONALIZED
QUALITY SERVICE

360-1270

342 RICHMOND ST. W.
TORONTO

le cinéma
qui se fait
au québec

cinéma québec

revue mensuelle

dans chaque
numéro:
informations
critiques
analyses
documents

abonnement (10 numéros)
canada: \$6.50, étudiant \$5.00
étranger: \$9.00, étudiant \$7.00

cinéma/québec
c.p. 309, station outremont,
montréal 154
québec, canada
(514) 272-1058

Shooting a sky diver falling at 120 mph, you've got enough on your mind.

So you choose Kodak film.

You step out of the plane. The sky diver follows. You glide into position and the action starts. You've only got about 45 seconds and you're depending on a lot of things for success. Your skill. Your chute. And your film.

Kodak quality means consistently uniform film properties. So you know you can depend on Kodak to give you the results you want now, and in the future, whether you're

at 7,000 feet and falling fast or in the controlled environment of the studio. You can depend on something else from Kodak, too.

Help. If you run into a really tough problem, call a Kodak Technical Representative. He's had a lot of experience in solving technical problems. And he's got the backing of some very talented people at Kodak.

Part cameraman, part sky diver. Up there, you've got enough on your mind.



Motion Picture and Education Markets
Kodak Canada Ltd.
3500 Eglinton Ave. W.,
Toronto, Ontario M6M1V3



The New CP-16/A (with Crystasound). A Cameraman's Kind of Camera.



Tired of the daily struggle with backbreaking body braces, unwieldy tripods, and heavy, poorly balanced cameras? Tired of dangling power and sound cables? Encumbered by quickly exhausted battery packs? Frustrated by a noisy camera movement? Annoyed with "tack-on" sound equipment? Feeling crushed under the weight of it all?

We, at Cinema Products, believe that we have designed a unified camera and sound system that will solve all of these problems.

Take backaches, for instance. Backaches may sound funny to some people. To a TV-newsfilm cameraman they're no joke. More and more TV-newsfilm cameramen have been reporting severe and crippling backache conditions as a result of carrying heavy and poorly balanced cameras, mounted on uncomfortable body braces, over many long hours.

The CP-16/A 16mm camera has been de-

signed and specially balanced for convenient on-the-shoulder shooting. It weighs a little less than 17 pounds when fully equipped. And "fully equipped" means fully.

With 400-ft. magazine loaded with 400 feet of film. With a 12-120mm Angenieux zoom lens. With a plug-in Nicad battery pack. With a critically accurate crystal-controlled DC servomotor for single and double system sync sound. Plus the Crystasound recording system with built-in amplifier. That's right. Less than 17 pounds!

As for noisy camera movement problems, you've got to "not hear" the CP-16/A to believe how quietly it runs. Our sound tests show approximately 31 dB at 3 feet. But the real sound test is your professional ear, and the actual quality of the sound recording.

Out-of-sync problems? Our CP-16/A is crystal-controlled to the extremely critical tolerances required by cordless double system recording, with a frame rate accuracy of ± 15 parts per million over a temperature range of 0-140° F. And if something should go wrong, the easily visible out-of-sync warning lamp, located at the front of the camera, will instantly light up.

As for magazine capacity, the CP-16/A accepts standard 400-ft. and 1200-ft. Mitchell-type magazines, and we even designed a special locking stud so that magazines can be easily and instantly snapped on and off the camera.

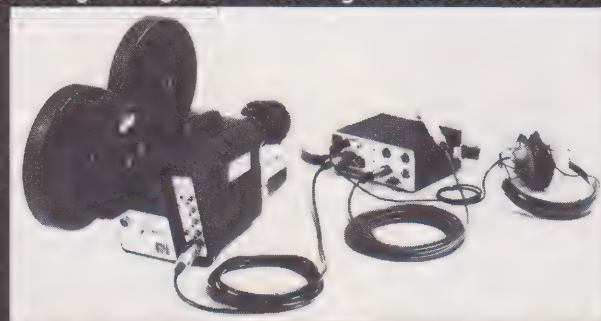
Then there is the power supply problem. There are no lost shots with our rechargeable plug-in Nicad battery pack. It snaps instantly in and out of the camera body, and drives from 3200 to 4000 feet of film on a single charge. That's a lot of footage from a little battery pack which weighs a mere sixteen ounces. It is so compact—a spare, fully charged battery pack will slip easily into your shirt pocket. And it also powers the CP-16/A sound system.

Lately, more and more TV-newsfilm and documentary cameramen have had to "go it alone," with the responsibility of capturing both picture and sound. Designed and engineered from an overall total systems approach, our CP-16/A with Crystasound makes it seem almost easy.

The Crystasound amplifier is part of the camera, and it is powered from the same battery pack. Switchable, variable compression Automatic Gain Control let's you concentrate on filming the event. The headphone monitoring channel automatically switches from live mike to playback when the camera is turned on. We've even provided a special line feed to a tape recorder for those instances where the cameraman is recording simultaneously for TV and radio. The built-in amplifier has two microphone inputs and one line input,

all with independent volume control. Other features include automatic bias level, with no adjustment required, preview switch, VU meter, and low power consumption.

Our Crystasound recording system features a special record and playback head, encapsulated in the same module to guarantee absolute alignment for its entire life.



Should you need an auxiliary mixer, our Crystasound auxiliary mixer features: four channels of mike input, one channel of

line input, and one condenser mike channel. It also features individual and master volume controls as well as switchable AGC.

For the TV-newsfilm cameraman, the name of the game is lightweight, extremely mobile and reliable equipment, so that he can capture the spontaneous live feel of a news event as it happens. We are confident that the CP-16/A provides just that.

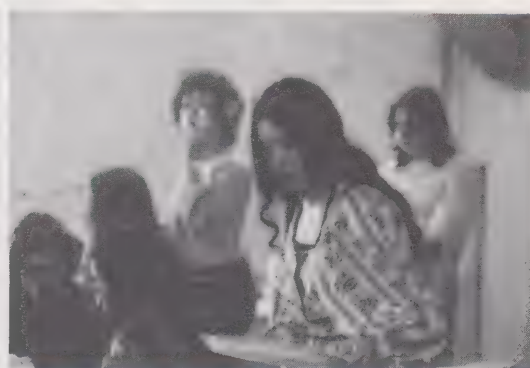
With no backaches.

Alex L. Clark Limited



MAIN OFFICE: 3751 Bloor St. W., Islington 678, Ont.
BRANCH OFFICES: 1070 Bleury St., Montreal 128, Que.
7104 Hunterwood Rd. N.W., Calgary 51, Alta.

TORONTO FILMMAKERS' CO-OP



CANADIAN FILM-MAKERS' DISTRIBUTION CENTRE

16mm distribution: canadian features, films by canadian artists, documentaries, political films, 35mm shorts, international distribution by referral, film-maker tours, educational programs, films by women, the largest collection of canadian films outside the nfb, experimental personal independent indistributable commercial computer derrière-garde films, if we don't have anything to talk about we know somebody you should be talking to.

**ROOM 204, 341 BLOOR ST. W.,
TORONTO M5S 1W8, ONT. PHONE (416) 921-2259**

341 Bloor Street West, Room 201, Toronto M5S 1W8 (416) 922 5706

"come to a COUNTRY WEDDING, starring **Lynn Hancox** and **Tom Urquhart**, with jim murphy and dave tompkins, and introducing bev hancox and linda allard, produced by mr. and mrs. ted hancox, directed by rev. peter scott, on saturday, may 26, at 3 p.m." So read the invitation.

photo: Baltazar/Koller



Tobermory. Northernmost tip of the Bruce Peninsula. Where the trail starts, to go all the way down to Niagara. Motels, small coast town, fishing boats, rain. Wedding not on trail, as originally planned. Inside small, wooden church. Lots of friendly people. Cameras clicking away, 16mm color is also being exposed. Co-op people out in full force. Lynn up to altar, "C'mon Tom!" Speak up now, shutter clicks. Smiling eyes, warmth. A hug and some rice. Cars and rain. Basement hall, food cooking. Champagne and wine, laughter. Cutting the cake and filming it. Meeting new people, old friends. Portrait of Queen on the wall. Must be a small town hall. Living, loving, and imbibing. Finding the bug-eyed dome — geodesic. Sleeping pods and kitchen, comfortable chairs. Party at night, live music. Being led through darkness by Linda with candle. Woods, green, nature, bursting forth, being alive all around you. Walking on the trail, Sunday, the sun shines at last and the glacial rocks shield the land from the waves of Georgian Bay. No land in sight, just like the ocean. Jim and Keith filming away, so is Chuck. At peace with each other, at peace with ourselves. Fantastic weekend, fantastic wedding. Thanks, Lynn and Tom, for the first co-op wedding celebration!

Susan Sutherland has been named the new co-ordinator of the Toronto Filmmakers' Co-op by the Executive Committee. She comes to us via a doctor's dusty books, Meat and Potatoes, York University, plasticine animation, set construction, animated figures, research and writing for the CBC, filming children's shorts with Carol Betts, and with many co-op workshops behind her. We wish her well, and find that her presence has heightened morale and made the co-op office more pleasant to visit. Susan's first official act was to paint the walls and arrange the chaos. She's ready to help any co-op member at (416) 922-5706. Or call and become a member. It's only ten bucks a year.



The next general membership meeting of the Toronto Filmmakers Co-op will take place on Monday night, July 16, 1973. The place is Room 201, 341 Bloor Street West, the Co-op office. We have many important things to discuss (electing new executive committee members, discussing potential production, funding such production, selecting scripts, buying equipment, approving the workshops schedule for the upcoming year, etc. Please attend. Newcomers welcome. The Co-op needs members. Anyone interested in film in the Toronto area is eligible. RUSHES, anyone?

never give a silkworm an even break

Poor Silkworm ...

She doesn't have a chance
against **Colortran's**
remarkable new **Supersilk**.

Supersilk is a
continuous weave
glass fiber that's as
smooth as real silk and
absolutely will not irritate
your skin like other glass
fiber diffusion
materials.

Its diffusion quality
will remind you
of real silk too.

You can put Supersilk
in front of the hottest lights
and it will not turn brown.

It will not fray.

It's easy to handle.

Available in convenient
48" rolls.

For information and a
free swatch, write to
Super Silkworm

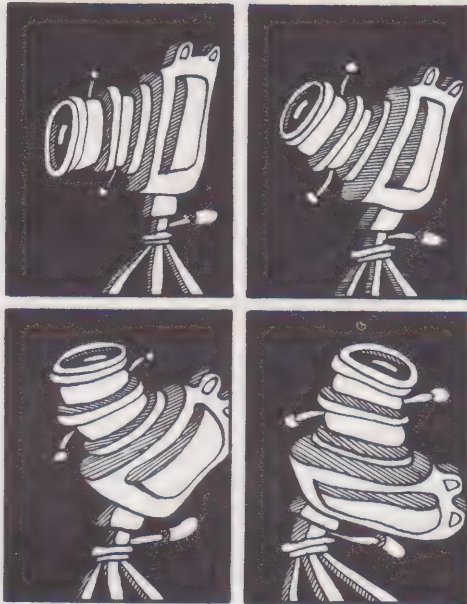
at

Berkey Colortran®

1015 Chestnut Street, Burbank
California 91502 • 213 843-1200



BOTTIN CINEMA



Plus de 300 noms du cinéma québécois.
Références, adresses, filmographie. 352
pages. \$3.50 (poste incluse)

Conseil québécois pour la
diffusion du cinéma

3466, rue St-Denis Montréal-130.
(514) 842-5079.

RENTAL • SERVICES

Camera, Sound and Lighting Equipment
Film Crews
Editing
Neg Cutting
Daily and Weekly Rates

CRYSTAL FILM PRODUCTIONS CO. LTD.

1121 Kipling Ave. Islington

Telephone 231-8888

MASCELLI'S CINE WORKBOOK

"The Greatest Cine Accessory since the Zoom Lens!"

TEXT: Exposure, Films, Color Filters and Color Balance, Lenses and Lab Processing.

TOOLS: Viewing Filter, Gray Card, Color Patches, Focusing Targets, Lens & Filter Nomo-grams, 4 Exposure & Lighting Calculators, Camera Register and Viewfinder Test Grids.

CINE ACCESSORIES: Lens Tissue, Ruler, Magnifier, Slate, Marking Pencil, Orangewood Stick, Light Source Color Gel Booklet.

ONLY \$15. UNTIL SEPTEMBER 15, 1973 (\$20. THEREAFTER.)

WRITE FOR FREE BROCHURE!

California residents include 5% State Sales Tax (75 cents per book). NO C.O.D.'s! NO BILLING!

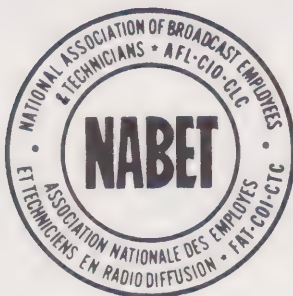
Foreign buyers send \$1.00 extra for postage and handling — please pay in U.S. Funds.

CINE/GRAPHIC PUBLICATIONS • P.O. BOX 430 • HOLLYWOOD, CALIF. 90028

ASSOCIATION OF FILM CRAFTSMEN

ONE CALL

TOTAL CREW



LOCAL 700

CANADA

A.F.C.

105 CARLTON ST.

364-7615

STAY ON TOP

A subscription to CINEMA CANADA keeps you informed of all the various activities of Canadian film community. Do it today!

Name

Address

Subscriptions One Year: \$ 5.00 in Canada
 6.50 elsewhere
 4.00 students
 10.00 institutions

If you are a student, please tell us where.

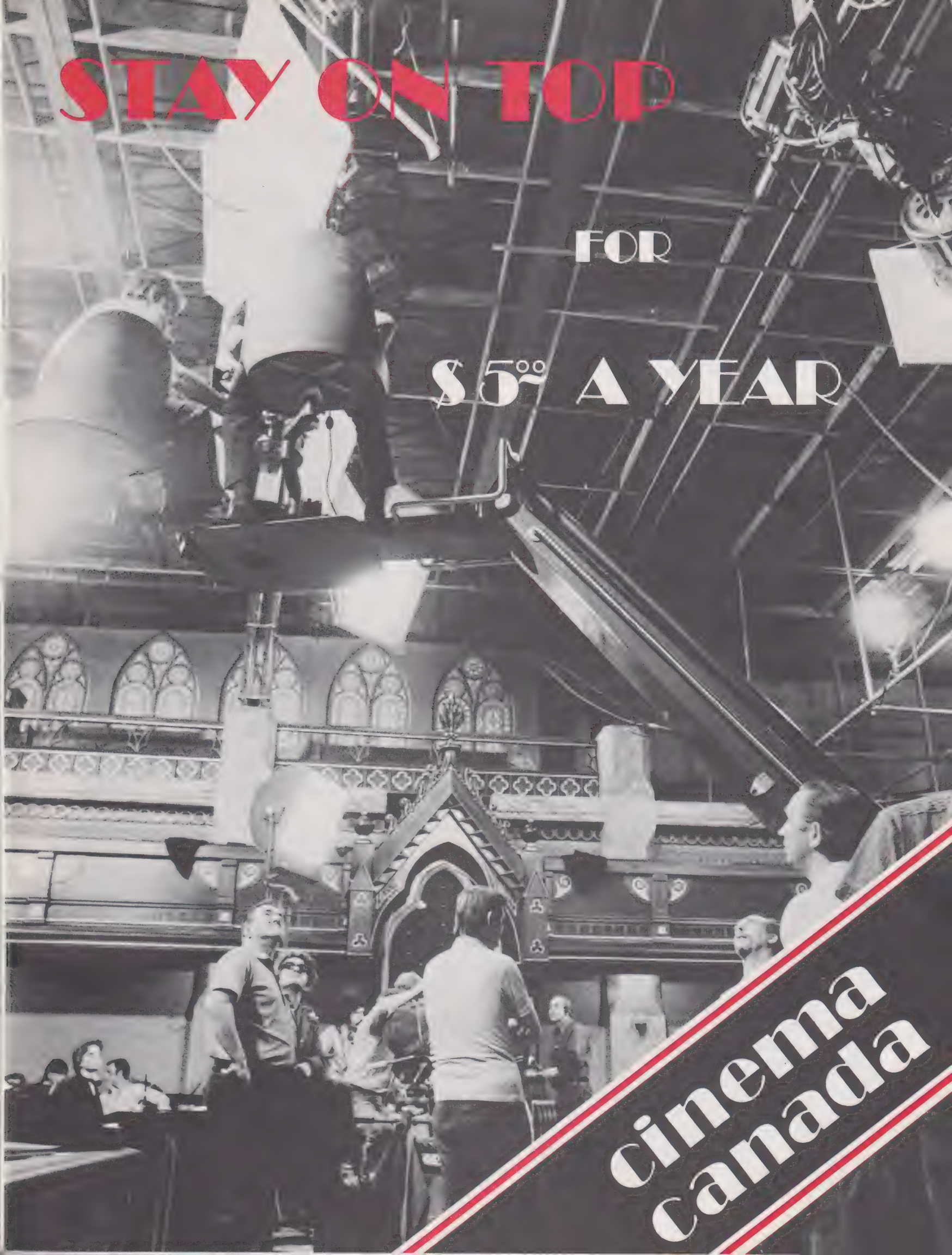
☐ Cheque Enclosed ☐ Please Invoice



**Cinema
Canada**

Postage
Here

**6 washington ave #3
toronto
ontario
canada**



STAY ON TOP

FOR

\$5⁰⁰ A YEAR

**cinema
canada**

BOOK REVIEWS

After the awards season — the critics. Who reads critics anyhow? It seems publishers like them — they sell; it seems the fans devour them — they reinforce opinion. This year, in keeping with the flood of books on the cinema, the critics have deluged the market. All your pet critics are here and a few more. Heading the list as usual is Pauline Kael in her latest, *Deeper Into Movies*, \$14.95.

What is a critic? What is the difference between a critic and a reviewer? A reviewer sees a movie and within hours writes his piece on it. A critic is able to see the movie several times. His work is published after the tumult and the shouting dies. The distributors and producers like to talk about the "critics". It is a word that carries the prestige movie people crave. The term critic, like color and wide-screen, has become an economic factor in selling a movie.

There are disputes as to how much a critic can make or break a movie. Here the true critic is excluded. The reviewer can reinforce opinion and at times create it, but even these values are argued. In Toronto a favorable review by Clyde Gilmour increases attendance. It is doubtful if Martin Knelman commands this distinction. Often these two reviewers can enforce a stay of execution, but unless there is the "word of mouth" to reinforce it, the film dies.

One reason why the audiences follow the reviewers is to make sure that they see the "right" movies. The public wants the "winner". Risking their own opinion seems to frighten them. The TV rating world is with us. It increases sales, but also defeats many films that deserve to be seen.

When the reviewer turns critic, a movie can often get a second life. Critics and published criticism possibly help to create repertory cinema and sustain it. Because certain writers on films have something of perception to say their work survives. These published writers defy clear definition-reviewer or critic.

Kael's *Deeper Into Movies*, covers her work for the *New Yorker* from September 1969, to March 1972. Her style is witty, personal and astute. She has no rival as a reviewer. It is said she reviews audiences and society, at the same time as she does the movies, "A college-professor friend of mine in San Francisco, who has always tried to stay in tune with his students, looked at his class recently and realized it was time to take off his beads." From this first sentence the reader is aware that at the other end of the pen is a mind that com-

mands attention. On Ken Russell's *The Music Lovers*, her points are clear. Allegations are backed up with historical background. "Ken Russell is establishing a reputation based on a profusion of bad ideas, a richer mix of the same ideas that used to make Hollywood biographies of artists such campy drivel." A rich mixture in itself. Here is the back-up. "Russell's excesses are laced with imagery from experimental 'symbolic' films of the thirties, such as Watson's *Lit in Sodom* . . . He (Russell) has a distinctive way of effects borrowed from Expressionist painters (especially Schiele) for erotic horror-bony, wasted bodies, red mouths and red underclothes, and so on . . . he includes bits of imitation *Ivan the Terrible* . . . Russell's damned panache makes everything shameful and unclean."

The reader often regrets that Kael doesn't like a certain favorite movie. Read her reviews, and her points make you squirm, because you didn't know better. You can still like your favourite film, even though she starts a change in your opinion. She never puts the reader down.

Honesty is the factor that draws the movie lover to her work. She has the guts to make this statement, "I didn't write a column last week because the new movies defeated me — I couldn't think of anything worth saying about them. You come out of a movie like *There's a Girl in My Soup* or *I Love My Wife*, feeling that your pocket has been picked and your mind has been stunted."

Another reason why film buffs read Kael is her ability to entertain. In short she engages the reader's mind — the true definition of entertainment. It is interesting to note that a number of the film production companies have bought up some of the publishing houses. Men in the traditional entertainment business have seen the decline of the theater and the movie houses. The public in the face of city unrest is demanding more arm-chair entertainment (Watergate must have top rating now!) i.e. home movies, television, games and books, etc. The promoters are producing specific lines simply as entertainment as opposed to academic learning. It will be men from the entertainment business who will promote books in the future, not publishers. Kael's books, four of them, outsell all other critics combined, because her books entertain.

The Primal Screen, Andrew Sarris, \$11.50 arrived a little later. Sarris writes for the *Village Voice*. He too is widely

admired and has his following. Sarris is the fighting critic. There is a sense of battle in his criticism. Before the reader gets into the movies, he has to have the background of battle in his nostrils. Sarris writes about, "... the battle records of Sarris-Kael, Sarris-Macdonald, and Sarris-Simon. In these you will find the "gruesome details." Unfortunately Sarris soon irritates the reader by such statements as "When my own writings are inadequately appreciated by some book reviewer, I suddenly experience a twinge of remorse for all the victims of my judicial (and I hope judicious) sentences. Just a twinge, mind you, not a lasting pain, and with a glass or two of Vermouth Cassis I am back on the job again in a state of magisterial calm."

The Primal Screen, a pun on *The Primal Scream* by Dr. Janov (by kind permission) contains writings on film and related subjects. Whereas Kael can integrate related subjects into her film criticism (some object to this), Sarris has to bore the reader with such items as *The Dostoyevsky Game*, Jack Kerouac and George Orwell. His essay on Orwell is a hysterical piece that is pathetic. Perhaps these essays are a form of primal screamwriting that Sarris has invented. It may be therapy for Sarris, but it makes for dull, redundant reading.

Reviewing *Zabriskie Point*, Sarris takes a full page to get to the film. He begins with a long story of the situation in which he is writing then, "It is now Sunday afternoon, February 8, 1970, as I sit staring at my docile typewriter." This hardly catches the reader's interest. He begins on the film after three or four hundred words on his dreary inability to write the review. "Zabriskie Point, an outsider's view of America, is as much a delight to the eyes as it is a disappointment to the mind, or at least to that part of the mind that relishes complications and consummations in its dramatic entertainments." His style is so consciously literary, his sentences so contrived that the point he is trying to make is lost. Kael does not pussy foot about on this film. "Zabriskie Point is a disaster, but as one might guess, Antonioni does not make an ordinary sort of disaster. This is a huge jerry-built, crumbling ruin of a movie." Alas Sarris goes on and on in his convolutions. He ends his review with one of the most vomitous lines in film criticism. "But no one who takes cinema seriously can afford to pass up this latest canvas from the palette of the Michelangelo for our time and our own medium."

DAVID BEARD

American Film Criticism: From the Beginnings to Citizen Kane, Edited by Stanley Kauffmann with Bruce Henstell. pp. 443, \$4.75, paper. What this book does is important to those interested in the art and history of film criticism. It dispels the myth that serious film criticism began with James Agee. No one is knocking Agee, but the public has a habit of getting a fixed idea about something, i.e. Ravel only wrote one great piece of music, The Bolero, or that 1943 was the year all film criticism began. The book is an anthology of American film critics. It is a sampler of lesser known, but not lesser critics. Critics such as Edmund Wilson, Otis Ferguson, Robert E. Sherwood, Mark van Doren and Gilbert Seldes are included along with many others. To read informed critics writing at the time about Intolerance, The Great Train Robbery, is worthwhile. A sample from the Philadelphia Inquirer of June 26th, 1904 gives the flavour. "There is a great amount of shooting. The smoke of the pistols is plainly seen, and men drop dead right and left, but no sound is heard. Nevertheless, while witnessing the exhibition women put their fingers in their ears to shut out the noise of the firing." Many a director would envy that sort of praise today. The last essay, Radio Boy Makes Good (Citizen Kane) by Gilbert Seldes might surprise those who think that the modern critic is the only one worth reading. ●

A lot can happen before you get it in the can

Your casting is perfect, your cameraman the best around, all is ready to shoot . . . then your lead breaks his leg or your film stock is faulty or the weather turns bad or the lab messes up and you're in trouble . . . But that's the film game, isn't it? It is, unless you play it smart and protect yourself

in a professional manner with insurance. It's not expensive but it is important and it gives you peace of mind because you can insure against the bad things that can happen before (or after) you get it in the can.

Let's discuss it.

Arthur Winkler, CLU

Insurance for the Film Industry

13130 BATHURST STREET, SUITE 206,
TORONTO 19, ONTARIO, TELEPHONE (416) 787-0304



QUEBEC FILM LABS

For all your Eastmancolour, Ektachrome
and black and white
developing and printing needs



Magnetic stripping
Optical and magnetic transfers

35 mm — 16 mm — Super 8 mm

CONTACT

DAVID BIER

265 VITRE STREET W.
MONTREAL, QUEBEC
514 - 861-5483



The Bohn Benton insurance

A lightweight, portable,
rear screen, cartridge loading,
Super 8, sound and motion picture
projector for people who sell.

HAGEMEYER (CANADA) LIMITED
18 BANIGAN DRIVE • THORNCLIFFE PARK • TORONTO 17, ONT.
425-5840

REVERB

Cinema Canada
6 Washington Ave. No. 3
Toronto M5S 1L2, Ont.

Sirs:—

Kindly send a year's subscription of Cinema Canada beginning with Issue No. 7. Cheque enclosed.

It's a good magazine. May I suggest that you develop articles dealing with techniques of production right from basic camera handling, editing etc. to advanced effects.

For your information I attempted to run a film workshop of two weeks duration at Geneva Park last summer under the rather grandiose title of the First International Film Production Workshop. I received applications and cheques (at \$495.00 each) from about 25 people from England, India, South America, Hawaii, Alaska, Mexico, the U.S. and Canada.

Unfortunately I needed double that number to break even and consequently and with the greatest regret, I had to cancel the whole deal and refund the money. All concerned were very sympathetic and expressed the wish to attend in the future.

Needless to say, I dropped a bundle in advance payments, advertising, and other costs and am unable to proceed this year. The main point is that there is a need and a desire for a film school, workshops, festivals, etc. which could make Ontario a leading centre of film activity. My experience has shown that there is world-wide interest. Be glad to discuss it further.

Yours truly,
Art Patterson

Dear Mr. Koller:—

I've just got one thing to say about your magazine, CINEMA CANADA: It really is bloody good.

Best wishes,

Ken Gass
Factory Theatre Lab

Mr. Frederik Manter
Cinema Canada
6 Washington Ave. No. 3
Toronto M5S 1L2, Ont.

Dear Mr. Manter:

Thank you very much for supplying complimentary copies of the last three issues of Cinema Canada for our use in conjunction with a seminar on film for librarians in this region.

I realize that my request came on very short notice. In lieu of a covering letter I xeroxed the appropriate subscription information so that it would be more readily evident.

You deserve credit for a fine magazine which is performing a service to the Canadian Film Industry. I hope that a number of our local libraries will choose to add it to their subscription lists.

Sincerely,
James Bragg

A/V and Publicity Consultant
South Central Regional Library System,
Hamilton

Mr. George Csaba Koller
Editor/Publisher
Cinema Canada,
6 Washington Ave. No. 3
Toronto M5S 1L2, Ont.

Dear Mr. Editor:

In reading the letter to you from Mr. William N. Matthews, Animation Master of Sheridan College, in the sixth edition of Cinema Canada, we were astounded to note his third paragraph, "With the exception of the National Film Board and some work at the CBC, Animation is still in its infancy (from a commercial standpoint) in Canada."

Crawley's Animation Department is the largest permanent animation shop in Canada (outside of the NFB) and has been in existence for 25 years. Last year alone, it produced \$350,000 worth of animation. Mr. Matthews, himself, has toured through the shop and we presently employ two permanent Sheridan graduates. For the past ten years, we have employed a minimum of ten people and a maximum of 65 people, depending on our program at the time.

Four Sheridan students, along with the rest of the Crawley staff, worked on an animated film which won the 1972 Canadian Film Award for the Best Educational Film of the Year. As well, six Sheridan people worked on the award-winning animated film series for the U.S. Government, one of the largest animated contracts from outside of Canada.

Crawley's Animation Department is perhaps best known for producing the animated series of 125 television films and the one-hour special on the Wizard of Oz.

I would also like to mention that we hope to take on a few more Sheridan students for the summer in animation as we have for the past three.

I hope that Mr. Matthews and others in the animation field are now a little more informed on the extent and operation of animation in at least one part of the private sector.

Yours sincerely,
Joanne Stanley
Public Relations Assistant,
Crawley Films Limited.

Cinema Canada
6 Washington Ave. No. 3
Toronto M5S 1L2, Ont.

Dear George:—

You people really did a terrific job of putting together a story about a situation which is complex. Just wanted you to know that I'm appreciative of the pains you went to to be accurate. Please accept my thanks and pass them on to the other members of your staff that helped make it such a good looking issue. Someone at your office was responsible for suggesting we do the back cover advertisement in reverse polarity and I am just delighted with the elegant look of the white on black.

With best wishes for your continued success.

Sincerely yours,
Robert C. Crone
President
FILM HOUSE LTD

CINEVISION

TORONTO

MONTREAL

EXCLUSIVE

CANADIAN

DISTRIBUTORS FOR

CAN SUPPLY ALL YOUR RENTAL NEEDS

PANAVISION

35 mm Cameras

PANAVISION Silent Reflex
180 and 200 shutter
PANAVISION ARRIFLEX
PANAVISION 35mm Blimp
for hand held operation

MITCHELL SPR
ARRIFLEX II B, IIC
Blimps 400', 1000'

16mm Cameras

ARRIFLEX BL, 16S
ECLAIR NPR, ACL

Camera Dollies
Moviola
Elemack
Gimble Tripod

Heads

Sachtler and Wolf
O'Connor
National Cine
Worral
Power Grips
Samcine Limpet Mount

Lenses

Complete line of spherical and
Anamorphic PANAVISION lenses

Sound

NAGRA, SENNHEISER
Electrovoice, Sony

Generators

AC & DC Silent up to
15000 wps.

Lighting

Complete line of - and
dealer for Mole Richardson,
Colortran, Westinghouse,
Roscolene

CINEVISION MOBILES

Specially constructed to
carry camera, lighting,
sound and grip - all in
one vehicle

CINEVISION

TORONTO 14, ONTARIO
2264 Lakeshore Blvd. West,
(416) 252 - 5457
TELEX 06219890
Glen Ferrier, General Manager

MONTREAL
2000 Northcliffe Ave.,
(514) 487 - 5010
TELEX 0525460
Mel Hoppenheim, President

Notes For My Son

by Recha Jungmann

Trilogy

- Part 1. OBJECTS
- Part 2. A WOMAN OF 33
- Part 3. MORNING

13 min.
16mm, Colour and B/W

OBJECTS

5 min.
16mm, Colour and B/W

Sound: Quotation by Simone de Beauvoir "On the Character of Woman" (a clear, unpretentious woman's voice).
A man (psychologist or sociologist) talks about woman:
women as sexobjects
women as salesobjects
women's liberation etc.
(like a speech)

Colour

Fawn 19 years old, auburn hair, green eyes
puts on make-up, a lot of colours
dressed in colourful pants and sweater fitting tight
when she is finished with make-up and dressing
she steps in front of the camera
presents herself
pan over her body, her face, her body
attractive, animating, young, fresh

B/W Close-up of Fawn's face without make-up (music, simple tune)

Colour

Lisa 22 years old, darkbrown curly hair
puts on make-up, mauve and silver
dressed in mauve and green and blue silk
steps in front of the camera
presents herself
sensitive, fragile, shy

B/W Close-up of Lisa's face without make-up (music)

Colour

Dawn 27 years old, black hair, brown eyes, indian girl
puts on make-up, brown, orange, brownish red
dressed in beige and brown jersey
steps in front of the camera
presents herself
round soft body, sensual, sweet

B/W Close-up of Dawn's face without make-up (music)

Colour

Ethel 33 years old, chestnut hair, expressive features
puts on make-up, black eyeliners, mauve pink lips
dressed in black velvet
steps in front of the camera
presents herself
challenging, sensual, sad

B/W Close-up of Ethel's face without make-up (music)

Colour

Brenda 40 years old, white blond hair, skilfully decorated
around her aging face, grey eyes
puts on make-up: very heavy, long eyelashes, red lips
cheekpowder etc.
dressed in expensive fur
steps in front of the camera
presents herself
attractive, but transparent through the heavy make-up
bitterness and a cynical smile

B/W Close-up of Brenda's face without make-up (music)
silent tears.

Part 2

A WOMAN OF 33

5 min.
B/W and Colour
16mm

B/W

Sound: a loud rattling train
Shot out of a fast moving train
along a river
passing trees
Close-up of a face of a woman of 33, but younger
looking, only the rings under her eyes, the lines around
her mouth give the impression of disillusionment and
unhappiness. The camera moves slightly from the
vibration of the train.

Shot out of a fast moving train
landscape, naked hills

Colour

Sound: Party noise
empty picture
a young man's face comes into the picture
slim, pale, young, pretty
he looks around and then looks straight into the
camera
his eyes are burning, but sad

B/W

Sound: a loud rattling train
Shot out of a fast moving train
The woman in the train
her eyes are looking far away and nowhere

Colour

Sound: Party noise
An empty picture.
A young man's face comes into the picture
he looks around then looks straight into the camera
he has found what he was looking for
his eyes are burning, but sad.

B/W

Silent The woman in the kitchen washing dishes
suddenly hands grasping her breasts,
with rubbergloves on her hands
she pushes the man's hands away
The woman is standing by the stove, cooking
the man's hands grasping her hips
pressing his body against hers
she turns around
and with her fist on his chest she pushes him away

The woman is serving the meal
the man moves his hands under her skirt
her hands are full with a pot and spoon
her face shows disgust, hate.

Then faster moving scenes where the woman is touch
grasped, kissed by men, while vacuum cleaning,
making beds, wiping off dust
while she is washing herself etc.
A man is opening his pants
A man takes her hand and presses it between his legs
Hands are touching her
taking her in the car

on the toilet
in the movies, etc.

All these scenes are silent and fast and often you
can see only
close-up parts of the body
her face disgusted, full of hate.

Black film

Sound: the woman is whispering, crying:
I hate your hands
I hate your penis
I hate your brain
I hate whatever tries to get a hold of me

Colour:

A man in his thirties, but younger looking is standing
naked in front of a long, small, orange framed mirror,
the mirror is old, not quite clear anymore with dark
spots on it. The man is looking at himself, turning
slightly touching his body (the old mirror shows no
details)

Sound: the woman is whispering, crying, screaming:
I am not one of your possessions
oh, sure, you tell me you love me
that's a bloody lie
if you cannot possess me you get crazy,
out of your mind, and that you call love.
When you realized you couldn't hold me with your
penis then you tried to hold me with your brain,
you made me believe it would have more volume than
I ever could imagine. And when you told me, I am no
good, I am a whore, I believed you, you had the
biggest brain, how could I resist? I thought nobody
else is going to take me if you don't respect me, but
I don't care anymore who takes me, I don't care
anymore about penises and your kind of brains.
Your penis and your brain left me unsatisfied, your
tricky brain is like your penis and worse and worse.
You are not going to tell me anymore who I am,
what I am supposed to do. You are so poor.

The naked man in the mirror freezes (freeze frame).
You were living off my sick admiration, my fear.
I don't admire you anymore, my fear is gone, I
spit in your face. For sure you may find another fool
like me, but don't fool yourself, they will realize too.

Picture and sound fade out.

Part 3

MORNING

3 min.

16mm, colour

Morning, original sound (music-children's tune)
Mother (33) and child (7) lying in bed sleeping
The way they are crouched together in that big bed
gives the mood of warmth and love
30 sec. there is no movement
then the child wakes up
bends over his mother and when he sees that she is
still sleeping
he turns around, puts his thumb into his mouth and
closes his eyes again
another 30 sec. no movement
Then the child sits up, looks to the watch:
"Mommy, you have to get up
it's 8 o'clock
I have to go to school"
and he is tickling her and she laughs and stretches
and tickles him
and they laugh and roll over the bed and pull the
blanket over each
other's head and laugh

Picture and sound fade out.

-finis-

cinema canada

ADVERTISERS' INDEX NO. 8

All Canadian Answering Service	54
Anglophoto Ltd. (Beaulieu)	29
Avis	51
Bellevue-Pathe	18
Berkey Colortran	73
Bottin Cinema	74
Braun Electric (Nagra)	55
Canadian Filmmakers Distribution Center	72
Canadian Motion Picture Equipment Rentals	82
Cine Books	16
Cine/Grafic Publications	74
Cinéma/Québec	69
Cinequip	4
Cinevision	79
Council of Canadian Filmmakers	10
Alex L. Clark Ltd.	71
Herb Cotter's Lighting	27
Crystal Film Productions Ltd.	74
Double Diamond Electronics Ltd.	21
Film Effects	69
Film House	Back Cover
Film Opticals of Canada Ltd.	17
Garlick Films Ltd. (Bolex)	23
Grattan Productions	62
Hagemeyer (Canada) Ltd.	77
Instrumentation Marketing (Photo-Sonics camera)	2
Kingsway Film Equipment Ltd.	39-46
Kodak Canada Ltd.	70
Mackenzie Equipment Co. (Canon)	20
NABET	74
Production Services Co.	3
Quebec Film Labs	77
Quinn Labs	83
Sheridan College	67
Trickett Productions	48
Arthur Winkler	77
Women and Film	63
York University	63

Film Equipment Rentals

THE FIRST SUPER 16 ARRIFLEX BL IN CANADA!

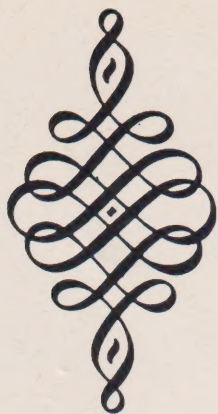


SPECIALIZING IN 16 mm CAMERAS AND ACCESSORIES

- Arri BL • Nagras
- Microphones • Eclairs
- Angenieux Lenses
- Extreme Wide Angle and Telephoto Lenses
- Worral Heads
- O'Connor Fluid Heads
- Lighting Packages
- Moviolas and Editing Equipment
- Projectors: 8mm, Super 8mm, and 16mm

Canadian Motion Picture Equipment Rentals Ltd. 864-1113

33 GRANBY STREET ~TORONTO



RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

"What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory; (a) because your people care more, (b) that your technological advances, both (b1) chemical and (b2) mechanical, have revolutionized film processing, (c) that your (c1) size and (c2) ultra-modern procedures have resulted in (c3) faster, (c4) more accurate customer servicing, and that, (d) if given half a chance, you will do even better?"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

QUINN LABS

380 Adelaide Street West/Toronto 2/368-3011

*A competition for cheapness and not
excellence of workmanship is the most
frequent and certain cause of the rapid
decay and entire destruction of arts
and manufactures.*

Isiah Wedgewood
1730 - 1795



Providing quality and service
for professional producers
who care enough to give
their clients the very best.

22 Front Street West, Toronto
(416) 363-4321, telex 02-21444